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NEWSPAPER June 23, 1973 • \$1.25 A RILL ROARD PURLICATION

SEVENTY-NINTH YEAR The International Music-Record-Tape

Newsweekly TAPE/AUDIO/VIDEO PAGE 65

HOT 100 PAGE 78 TOP LP'S PAGES 82. 84

U.S. Attorney Bows Probe IFPI to -Leiberson Upholds Code

NEW YORK-Support for the Billhoard editorial (see last week's issue) calling for the RIAA to create a committee of industry leaders to structure a code of ethics came from Goddard Leiherson, president of CBS Records group.

Last week he stated: "It wouldn't hurt to have a code of ethics estab-lished. Columbia has a code. We do live by a code and always have. is a strict one which is sometimes to our disadvantage. Our problems. if we have problems, go back to indi-

CBS also announced that they were expanding their annual con-vention, which begins in San Fran-

cisco, July 22, by two days. Leiberson also added in a reference to press reports surrounding

RADIO FORUM:

Area Judge To Select DJ Winner

LOS ANGELES - The Billboard Air Personality Competition has been restructured in order "to make these awards truly the most valid in the entertainment industry," according to L. David Moorhead, vice president and general manager of KMET-FM here and chairman of the advisory committee for the sixth annual Radio Programming Forum (Continued on page 24)

Tape Piracy Fazes CES

By EARL PAIGE CHICAGO-Buddy Warner of Magnitron of Oklahoma City was iailed and alleged pirated tapes seized here at the Consumer Electronics Show in action brought by Atlantic Records, which is a defendant in another lawsuit brought against the label by a store dupliator firm that also exhibited here at

Several record-tape industry exec-(Continued on page 12)

NEWARK An investigation into

payola, allegedly within the industry, is being coordinated by the U.S. Attorney's office here, Billboard has

The investigation will be handled separately from that of the Newark (Continued on page 86)

> Jazz: The International Ambassador Spotlighted On Pages 39-63

Cite Gains Vs. Piracv

MUNICH-Members of the International Federation of the Pho nographic Industry (IFPI) attending the council meeting here will hear of encouraging developments in the orldwide campaign to stamp out

Progress towards gaining inter-national ratification of the Geneva Convention 1971, devised to protect producers of sound recordings

'Freeze' to Have Little Effect on Retailing: Survey

NEW YORK The 60-day brake which President Nixon put on cor sumer prices (see adjoining story) will have little effect on record/tape retailing volume, a survey of key re-

tailing executives disclosed.

Barrie Bergman, chief of the Record Bar 26-store chain, Raleigh, N.C. feels it will not affect his ch "We had no plans to raise

prices. Our price has been constant for 18 months. We like it. We had suppliers who were going up and we know this will stop them," he said.

Sam Shapiro, founder-president of the 37 National Record Stores. spread over two states from its Pitts-hurgh base, feels he'll be okay as long as wages remain the same. Shapiro hasn't raised his prices for two yeurs, he udded

Ed Rich, treasurer of ABC Record & Tape Sales, the national rack jobher out of Seattle said no increases were projected for any of the over 12,000 accounts served by the firm "Competition has cut down on price increases," he said.

(Continued on page 14)

Promo Reps Canvass Stores

LOS ANGELES-A large number of record promoion executives here are compiling their own survey of local record stores. The general trend of the survey is that several "unsuspected" radio stations may be more of an influence on singles sales than has been thought.

Jan Basham, a record promotion executive with A&M Records and a mainspring behind the Record Pro-motion Men's Unassociation of southern California, a local group of promotion executives, said: "Of course, the city's singles sales are dominated by KHJ-AM. But we're beginning to feel singles sales influence off of other stations such as KEZY-AM, KKDJ-FM, KIIS-AM, KIQQ-FM, KMPC-AM, and even KFI-AM, Isn't that a crocker, because I personally haven't felt any response

The cruzinal sound track to the Warner Bros. movie O Lucky Man!, starring Malcolm McDowell, is composed and performed by Alan Price, one of England's premer pop musicians, Alan's Warner Bros, debut (6S 2710), featuring strong vocals and keyboard work, is both a moving accompani-ment to a line film, and a record album worthy of the highest regard.

from KFI-AM in a long time. But the singles buyer at Nehi Distributors reports that the new Paul Williams single is selling well out in Riverside and Oxnard. I can only deduce that the sales interest resulted from KFI AM, which has been playing the record heavily. Of course, some of the response might have been the result of Williams' appearance on 'The Midnight Special' tele-vision show."

The survey so far, although she admits that it's still The survey so far, although she admits that it's still too early for any definitive facts to emerge, also indicates that people are being "turned on" to singles by their peers. "And kids seem to be hearing records on loud-speaker systems at school during lunch hours and, as a

result, buying the single." Technically, every local, regional, national and independent record promotion executive in the Los Angeles area belongs to the unassociation, as it is called. However, there are really only about 35 people who're ac-tively involved in the organization. Most of these are devoting their Saturdays to the survey. For example, Crist of United Artists Records and Dale White of Famous Music are surveying stores that specialize in al-bums. Warren Williams of Elektra Records is studying Tower stores. Steve Rowland of UA, Bob Stolarski of Warner Bros. Records, and independent promotion executive Dottie Vance are also surveying stores, as are many others.

44 Oueries Per Store

Each promotion man or woman carries 44 questionnaires to each store. They stay there until all 44 question-naires have been completed. Jan Basham spent from 11:15 a.m. until 5:30 p.m., for example, at Mays in the Pacoima area a week or so ago. This past Saturday, she spent the day at a Wherehouse discount store on La Cienees

In all, 48 stores are being surveyed, Actually, the customers are being surveyed rather than the stores. The questionnaires will be tabulated by an inde-

pendent research firm via IBM equipment. Results should he available by June 20 at the latest. Only the promotion people who participated in the survey will have access to the information.

(Continued on page 22)

60-Day US Price Halt

By MILDRED HALL WASHINGTON-To manufac-

turers, wholesalers and retailers in the record industry, the most worrisome aspect of the 60-day price freeze imposed by the President last week, will probably be the audit launched by Internal Revenue Serv-ice on firms that have raised prices. The IRS will check up on all firms that have raised their prices higher than 1.5 percent above their January (Continued on page 14)

500-Store Chain Music Emphasis

CHICAGO - McCrory - Newberry's nearly 500 main line recordtape departments represent the 1,100 store company's new commutent to software and hardware retailing with plans underway to con-solidate rackiohber services from around 20 different suppliers to be-tween four and six, said buyer Ray Lauer at the Consumer Electronics Show (CES) here.

Lauer, formerly with Tape Club (Continued on page 12)

UINCY JOHES You've Got It Bad Girl





Vacations for people who can't get away.

A massive 3-month program, backed by special promotions, advertising and publicity campaigns, gets off to a flying start with a multi-album June release.

The wide array of entertainment includes the greatest artists on the RCA, Red Seàl, Camden, Chelsea, Grunt, Wooden Nickel, TMI and Metromedia labels.

The coolest product for the hottest summer sales ever.



General News

Acts, Mgrs. Deny Link to Falcone

LOS ANGELES-Pasqual Falcone indicted in connection with the government's Newark-based in quiry into international drug traf-ficking, is not Sly Stone's manager, asserted Dave Kapralik

Kapralik and Ken Roberts are Kaprank and Ken Roberts are Stone's co-managers. Kaprank said, adding: "we categorically, unequiv-ocably and emphatically had never met or heard of this guy Falcone until we read about him in the naners It was while Falcone was being indicted last February with seven

others by a federal grand jury on 26 counts of violation of federal narcotics laws and conspiring to import and distribute heroin in the United States, that his alleged ties with Co lumbia Records officials were stum (Continued on page 81)

NASHVILLE-Lynn Anderson Columbia recording artist whose name was brought into published reports that she was managed by

Pasquel Falcone, denied even ever having heard of him.
"I have never met and never heard of anyone named Pasquel Falcone or anything like that," she

"Actually, Frank Campana wasn't my manager either, nor was he Tommy Cash's. Neither of us has

ever signed anything with him. It was just a deal whereby, when he left CBS to form his own public relations and artists-representation company we made a verbal agreement with him to book our television shows on a commission basis."

VidExpo'73 To Touch All System Bases

NEW YORK-VidExpo '73 will, through its seminars, zero in on con sumer use of the new videocassette/ video disk wytems, as well as host exhibits emphasizing produ service demonstrations and displays of leading hardware systems, software producers, distribution and duplication systems, according to Steve Traiman, publisher of Vid-News and coordinator of the Bill-The conference and exhibition

AGAC Rap Sessions Set For Writers

NEW YORK-The American Guild of Authors and Composers (AGAC) will sponsor a series of bi-weekly, informal "rap sessions" feaweekly, informal "rap sessions fea-turing leading music industry fig-ures. Topics will focus on issues rele-vant to songwriters. The New York program is based upon a successful year-old concept initiated by the Los Angeles AGAC chapter, which was spearheaded by Arthur Hamilton. First session is set for next Tues-

day (26) at the Warwick Hotel here, with Hal David, noted lyricist, as speaker. Moderator will be pianist and composer Billy Taylor. The pro-gram, which is free of charge, will

begin at 8 p.m.

The rap sessions will explore all aspects of the craft and business of songwriting, with writers, publishers, record company executives, lawyers and producers among those invited to talk. Discussions will follow

Emphasis will be on problems facing beginning writers, while other ons will discuss film and television writing, foreign income, demo records, performing rights societies, the relationship between writing and radio airplay and other topics. Speakers will include the produc-

tion team of Dave Appel & Hank Medress, and Bell Records president, Larry Uttal.

Alva Label Bows LOS ANGELES-Aiva Records has been started here by Eddie Curren, professional manager of Jimmy McHugh Music, and Phil Gammon. on Alva is by Darlene Valentine.

(Continued on page 81)

board Publications sponsored ex-

Traiman also said that two threehour VidShows of the best in-h and commercial videocassette software programming now in use by business, education, government and institutions, will be featured.

scheduled for Sept. 4-6, at New York's Plaza Hotel, will also feature video clips of up to four minutes being mastered onto one-inch video cassettes by Rombex Productions The process will also be seen over Trans-World's closed-circuit Tele-Vention channel in individual guest

The VidShows, which are set for Sept. 4 and 5, prior to conference and exhibit sessions, will also be shown via General Electric's large screen color video projector in the general meeting room where pro-(Continued on page 81)

Drought Hits Blank Tape

By BOB KIRSCH

CHICAGO-A shortage of compounds and solvents used in the manufacture of coatings for blank and prerecorded tape is shaping up which may be as serious as the comound shortage facing the record industry (Billboard, June 2).
As in the record industry short-

ages, executives feel that tape prob lems will be only temporary. While such shortages exist however, they may cause severe production cutbacks or even force some of the socalled peripheral companies to close

According to Irving Katz, chair-man of the board of Audio Magnetics Corp. and president of Audio Magnetics International. "There are going to be severe shortages in the near future in compounds and solvents used in the manufacturing of magnetic tape. These shortages stem from the same petrochemical shortages affecting the record industry. Among the compounds and products which shortages will be felt in or are now being felt in, according to Katz, are toluenes, methelethylkey-tone, styrines and polyester film, all (Communed on page 65)

Judge Orders Refund To Buvers On Col Incorrect Liner Claim

Records has been ordered by Superior Court Judge Campbell Lucas to make two types of refunds and set forth notices of those refunds to buvers of the Earl Scruggs and Lester Flatt I.P. "Breakout

Judge Lucas ruled in favor of plaintiff Gerald L. Price, who instituted a class action on behalf of all record buyers in Sept., 1971 wherein he charged Columbia's al-bum notes, which stated all the album's songs were previously unre-

Lieberson Statement on 'Trying Situation' Released

on, president of the Columb Records Group, last week issued a statement to that organization put what has been a most trying situion into the proper perspective Lieberson's memorandum covered a number of points, among them CBS response to the events surrounding current investigations there and else

Regarding the company's han-dling of the situation, Lieberson noted. "When a most disturbing situation, centering upon the misuse of company funds, was discovered, the company, once the facts were known, acted promptly. It publicly announced the actions it took and the reasons for them. It also took the necessary legal steps to protect its interests and the interests of its shareholders

Lieberson also commented on ublic reaction, stating, "As might have been expected, our public ancement gave rise to a flood of speculations, implications and hints in the public press and elsewhere. Some of these were from anonymous sources and some came from discharged employees and recording

Kane's TV-er Returns Aug.

HOUSTON-Larry Kane, veteran executive producer-emcee of syndicated, weekly TV rock music bandstand shows here, reports he will return his syndicated show starting Aug. 1.

Kane dropped his "Larry Kane Show" last fall when the American Federation of Television and Radio Artists acted against his show for a ber of alleged violations of their regulations. Kane took the contro-versey to the National Labor Relations Board, who recently order a temporary injunction against AFTRA.

The new Kane show, "Kane and Company," will be a half-hour series, but will kick off on 48 stations nally with a one-hour segment Cast of the show, done in Washington, includes: the Staple Singers: Mickey Newbury, Donna Fargo, Johnny Nash and Gallery. Kane intends to use outdoor locales, especially scenic national parks, for his shows. Kerry Richards continues a Kane's producer. Corky Fields is tal-

Harris Forms Disk Co. in New Jersey

NEW YORK -Argus Records has seen formed in Glendora, N.J., by writer-producer Eddie J. Harris Harris' production company, Never Ending Music (BMI), is pre-paring product on Tyrone Smith and Dr. Shock, with foreign distribution being explored. First release is "X-rated World" and "The Train Song."

Commenting on current investigations and possible consequf those actions, he continued, There continues to be no evidence of any further irregularities. We have authorized an outside law firm to conduct an intensive internal audit, drawing on such additional assistance as it might require, to deter-mine if any further evidence does exist. In addition, we are re-examining our relationships with outside individuals and agencies in order to make certain that there are no illegal or unethical activities on the outside involving our name or products."

Lieberson further noted that those actions were not "a witch hunt. and, while the actions would cause some inconveniences, largely in (Continued on page 81)

LONG 'BOX' TAPE UNIT

CHICAGO-Amos Heilicher of Heilicher Bros., Inc., Minneapolis, believes his company has come up with a new chandising concept for 8-track and cassette that will lead to widespread open display of product. The item is a plastic holder

that exactly fits over a cartridge and/or cassette and allows it to be displayed in browser bins in the same fashion as the so-called long or spaghetti box. The holder is used again and again and is opened by a clerk with a special

"The cardboard long box comes back fatigued and has never really been the whole an stated Heilicher tested 1,000 of these until we were sure they work." The unit could probably be priced for 15-cents each but Heilicher has not worked out distribution on it

Homer Evans, group product manager of Hallmark, would not di-

vulge details of the program's suc-

cess, but said the promotion was

rated 1.5. One is considered average.

of Love," was rated good, because it

was 50 percent above average, he ex-plained. Evans explained that Hall-

mark did six promotions simulta-

The lyrics card promotion, "Sour

leased on the LP cover, were incorrect. Price charged that seven of the eleven songs were previously released between 1958 and 1963, and argued that the LP therefore should have been on Harmony, the Columbia budget line of reissues

Judge Lucas ordered Columbia to take ads in a national country and western publication notifying record buyers of the possible refund. He also ordered that counter notices of the refund be distributed to all retailers. He ordered a \$2 refund to buyers returning only the cover and a \$4.98 refund to buyers returning the entire cover and record. He asked that Columbia submit to him proof of their carrying out his in-

Dealer & Dist. Spur Ala. Anti-**Piracy Action**

MOBILE, Ala.-Through the efforts of a record retailer and an inde-pendent record and tape distributor ere, a bill, which duplicates the Tennessee state antipiracy law, has been introduced into the state legislature by local representative Mike Perloff

Barry Taylor, who operated Bar-tholomew's Records and Tapes in suburhan Saraland since January, and Raeford Booth, Music City Distrs. here, combined to promote the introduction of the bill by Per-

Taylor's store was gutted by fire sturday (9), with his \$15,000 record/tape inventory completely destroyed. He said he intends to rebigger and better store in a different location." Wilbur Wesley, fire in-spector, said he and officials of the state fire inspection department determined that the fire probably oc-curred because of a short circuit in overhead lighting in the store

Consultant Firm Started By Mayo LOS ANGELES-Marvin J.

Mayo, who entered the industry as a local promo man for Liberty-Imperial in 1965, has started Management and Investment Associate Beverly Hills firm. Mayo was with Charlie Greene

for the past five years, his last posi tion being vice president of finance

Hallmark Happy; 1st Lvric Cards Pav Off KANSAS CITY, Mo.-The first neously in what they call the "winter

greeting card program, based upon with the lyrics promotion the lyrics of contemporary pop hits, by Hallmark Cards Inc. here, proved rated best Lyrics from hits done by female good enough that the major manu-facturer is considering a second such

vocalists did the best in the greeting card derby. Carole Kind, Roberta Flack and Karen Carpenter's lyrics dominated sales. The Hall-mark survey indicated that more than four lines of a lyric enhanced the sale, contrary to the shorter verse (Continued on page 81)

> More Late News See Page 86

Billboard is published weekly by Billboard Publications, Inc., One Assot Plaza. 1515 Broadway, New York, N.Y. 10096 Subscription rate annual rate. \$40 single-copy price. \$1.25 Second class possage and at New York. N.Y. and at additional making offices. Current and back copies of Bibboard are averable on microlish from 3M Int Prace. P.O. Box 750, Times Square Station. New York 10036





A NEW ALBUM FROM ONE OF THE MOST CONSISTENTLY INNOVATIVE TALENTS IN HISTORY. FEATURING THE IRREPRESSIBLE NEW SINGLE, IF YOU WANT ME TO STAY, SLY&THE FAMILY STONE. ON EPIC RECORDS AND TAPES



3rd 'Tin Soldier' Surge Looms; Laughlin Hints of TV Spot Push

LOS ANGELES—In a seemingly unprecedented record situation, "One Tin Soldier" is coming back as a hit for the third time. And two labels can claim rights to the song by

cal arrangement. A rundown of the song's compli-cated history starts in 1970 with first release by the Original Caste on the now-defunct TA label, written and produced by Lambert & Potter at the start of their rise to current eminence as ABC staffers working with artists like the Four Tops and Dusty

"One Tin Soldier," with its haunting sound and ringing lyrical alle-gories, was TA's biggest hit, But the label never got its distribution straight and folded.

About a year later, a remarkable maverick moviemaker named Tom Laughlin decided he wanted to use the song as title theme for his independent film, "Billy Jack," finally completed after two years of troubled production and broken deals. He found Coven and got them to cut a version of the song which was fairly close to the original

At the time, Coven was betw labels after the commercial failure of an ambitious pseudo-witchcraft alburn for Mercury. They are now signed to MGM.

Low Budget Success Meantime, Laughlin got Warner Bros. Films to release this movie and

concept brings four different, but in

some way related, songs to the sheet

music buyer for the price of \$1.50.

Single sheets now generally retail for \$1.25 for one song, "Our whole phi-losophy as a publisher is to build

value into any of the products we do here." concluded Rauch

SILENT SMITH

president of Warner Bros

Records, is recuperating silently

vocal cord polyp last week. Smith was a top radio personality be-

fore entering the record business

He was only kept in the hospital

overnight for his operation and is expected back in the office as

on as his doctors say it is safe

al of

at home following remov

for him to speak again

Leaner Opens

Chicago 1-Stop

CHICAGO-Ernie Leaner, chief

of United Record Dist, here since

1950, has opened a one-stop, Ernie's One Stop Records Inc., stocking LP's and singles. Leaner stressed

that the one-stop will be broader-based, handling all repertoire, than his distributorship, which was pri-

marily soul, jazz and black gospel.

assistant of the new operation.

Leaner's son, Bill, is manager of the

Earline Vanleer is administrative

LOS ANGELES-Joe Smith.

the "Billy Jack" soundtrack album went to Warner as part of the deal. In its first release, the picture caught on astonishingly and broke out of Midwest secondary markets to be-come one of the all-time high-grossing movies in history.

Naturally "Billy Jack" film popu

larity kept the soundtrack album and its Warner single by Coven high on the charts for a lengthy stay. This was the second time Soldier" was hitbound.

What happened next was that Laughlin became convinced "Billy Jack" succeeded despite inadequate merchandising from Warner Pic-tures. He sued WB for \$41 million and the studio settled on a compro mise returning to Laughlin's co pany full rights to both the movie and the soundtrack records.

So Billy Jack Productions has begun re-releasing the film on its own, renting blocks of theaters in a market and investing in saturation ad vertising via print, radio and TV. The film has been even more successful the second time around.

Opening market for the campaign was Southern California, where a million admissions in six weeks is

claimed. The entire area became "One Tin Soldier" conscious all over again.

Coven Recut

And Coven went back into the studio and re-cut their exact original arrangement of the song for release by MGM. Arrangements cannot be copyrighted under current law. And apparently nothing in Coven's agreements with Laughlin prevents them from reissuing the song for another label.

Spokesmen for Billy Jack Produc tions said there were no plans for any legal action to try and halt the MGM release. And MGM is rushing a Coven album to be titled "One Tin Soldier"

According to MGM promotion director Ben Scotti, their single went right on KHJ-AM and all other key Southern California stations to be come the most-requested record in

The MGM record shows ever sign of breaking nationally. It is already solidly entrenched in Phila-delphia with playlisting on WIBG-MGM has a pressing order of 200,000 with half the units already

shipped and reorders coming in ngly, according to Scotti. And the Billy Jack movie satura tion campaign is about to start in 12 ore major markets

Laughlin Mailer Plans But what about Rilly Jack Produc

tions, which also owns rights to re-lease a "One Tin Soldier" single and soundtrack album by Coven?

They are not yet on the market. Laughlin is admittedly a record in-dustry novice and the energies of his small company are now tied into the smash re-release of the movie, plus preparation of a sequel film, "Trial

of Billy Jack

However, his company spokes-sen say a major record deal is probably only days away. Billy Jack Pro ductions is planning a direct-mail campaign with saturation radio-TV advertising in the K-Tel mold. They have been negotiating with Host Records to handle the merchandis-

A complete Billy Jack package will be offered, with the full soundtrack LP, the Coven single and a poster from the film which has already sold thousands of units in stores. No total pricing has yet been

Executive Turntoble

Charley Nuccio named vice president, director of promotion ABC/Dunhill Records. He was previously vice president, general manager, ABKCO/Apple and formerly vice president in charge of Capitol's independent labels and subsidiaries. Nuccio named Freddie Mancuso and promoted Sammy Alfano as co-managers in national promotion for the company. Manuso as Co-managers in promotion manager for ABKCO/Apple. Alfano is ABC/Dunhill's national singles promotion manager. Steve Resnik promoted from ABC/Dunhill's national secondary promotion manager to national album promotion director.









Billy Meshel named director of creative affairs, Famous Music ablishing companies. He is general professional manager of the East Coast operation. . . . Sasch Rubenstein, tape marketing specialist for eight years, joins United Artists Records in a new post as special projects director. Stan Natolia joins the company as Western regional promotion director, secondary markets coordinator and assistant to promotion chief Jack Hakim. he was previously with assistant to promotion chief Jack Hakim. ne was previously win Buddah. Two more UA promotion man changes see Mike Rizk moving to Ohio-Eastern Pennsylvania regional coordinator from his previous Cincinnati assignment and Andre Montell switching from Mercury to become UA Midwest regional director.... Sonny Lester named musical supervisor to Royal Production Corp.'s The Black Pearl" and "The Scarletti Inheritance" The move is in-"The Black Pearl" and "The Searletti Inheritance." The move is in-dependent of Groove Merchant Records, Lester's firm, and music from the films will not be released through that label. ... Mike Terry named staff arranger and producer of General Record Corp., Adlanta. He was formerly with Mottown and Golden World studios,

Rick Bleiweiss named general manager, Pleasure Records, the Wisconsin-based company. Blclweiss is owner of Heavy Feathers Management and Productions which is being assimilated into the Chicorel Music Corp. Raphael Chicorel is president of Pleasure Records. . . . Dennis R. White named Capitol Records Midwest field marketing manager, based in Chicago... Phillip E. Caston named Capitol national marketing coordination manager. He has been with the label since 1969 and replaces John Stanton, who transferred to Atlantic district sales manager. John Apsitis named Capitol Records of Canada director of operations. He has been with Capitol since 1968.

Abe Glaser and Ed Walker, both 20 year music industry vet-erans, join Wes Farrell's Chelsea Records. Glaser, formerly with MGM, will be national promotion director; Walker leaves his own DDA sales production company to become sales marketing coordinator between Chelsea and its distributor, RCA.... Elliott Basch has left Audio Magnetics Corp. where he had been co-founder and senior vice president for finance for the last 12 years. John J. Lorenz replaces him, joining from CBS where he was vice president, development for Columbia Records. . . . Ken Lewis joins Peer Southern's New York operations as in-house producer. He was previously in PSO's London offices.

Rock Scribes' Meet: Organize Natl. Assn.

MEMPHIS-The Rock Writers of the World (RWW) is a new group formed here at a recent gathering of over 100 rock journalists. This first organization of pop critics and re-porters is directed towards strengthening writers' dealines with magazine publishers and record acting as a clearing house for craft information and generally promoting the interests of all rock journalists

Membership in the RWW is open to anyone who has been paid for writing about music by any publica-tion in the previous year. There will be associate memberships for college reviewers and writers for nonpaying publications.

A proposed fund-raiser for the organization will be a directory of active rock writers to be sold to record companies and publicists.

The RWW has elected a geo graphically representative board of directors. New York directors are Richard Meltzer and Vince Alettia. will also produce a monthly RWW newsletter, Todd Everett and Cameron Crowe represent the West Coast. Gary Kenton is in Detroit and Arthur Levy handles the South New England directors are Mad Peck and I. C. Lotz. Europe is repre sented by John Ingham and David

The rock writers convention in Memphis was organized by Jon Ti-ven and sponsored by Ardent Records with John King handling Voted to an RWW advisory board

were Lenny Kaye, Karen Berg, Greg Shaw, Martin Cerf, Toby Mamis Jon Tiven, Patrick Salvo, Toby Goldstein, David Rensin, Ed Naha David Budoe and David Gaines. JUNE 23, 1973, BILLBOARD

Pubr. Selling Hit Song And Flip Sheet Music

sic publishers, periodically will release single sheet music containing the flip side of the song at no addi tional cost, according to Steve Rauch, vice president at Big Bells. The first song published under the arrangement is Paul Simon's latest single on Columbia.

"We've taken the flip side of "Ko-dachrome," which is "Tenderness," and included it with the hit song," Rauch said.

Rauch added that this arrangement trademarked Flin Side Music would not be done with all Big Bells sheets because "we wouldn't neces sarily get the rights to both sides of a In this case an agreement was reached with Charing Cross sic, Inc., Simon's company. He sic will be issued with a flip

"The sheet royalties for "Koda-rome" and "Tenderness" are being split in half, just as the record es are," Rauch noted. "Now, a lot of people who want their sheet music out wouldn't want to split the song with anybody else. In this case, ything was under one um-

Rauch revealed that Big Bells will publish soon, what the company will call, Four-in-One sheet music. This In This Issue

CAMPUS CLASSICAL COUNTRY INTERNATIONAL JUKEBOX PROGRAMMING LATIN MARKETPLACE RADIO FEATURES Stock Market Quotations. Vox Jox..... CHARTS Best-Selling Soul Albums Best-Selling Soul Singles Classical Classical EM Action Hits of the World Hot Country Albums Hot Country Singles. Hot 100 Top 40 Easy Listening..... Top LP's..... RECORD REVIEWS

New Colony Set: First Disk Out NEW YORK-New Colony Records has been formed in Chilli

cothe, Ohio, and has released its first product, a single by Joe Waters, according to Chris Cawood, the label's e director

Cawood said that New Colony which will concentrate on rock and MOR product, will be distributed in West Virginia, Ohio and Kentucky by Dayton Records. Plans also call for a nationwide mailing to radio

Nemo Sues CBS LOS ANGELES-Michael Nemo

of Nemo Productions has filed suit in Superior Court here, alleging he is owed \$6,043 for work, labor and

ANNOUNCING

"THE HURT"

THE FIRST SINGLE FROM

FOREIGNER BY CAUCANIC

CAT STEVENS

ON A&M RECORDS

The International Music-Record-Tape Newsweekly Billboard Publications, Inc., 9000 Support Bird., Les Angeles, Calif. 900
Area Code 213, 273-7040 Cohie: Billboy LA
N.Y. Talax-Billboy 620523
Publisher: MAL COOK
Associate Publisher: LEE ZNI

FDITORIAL

EDITOR IN CHIEF; Lee Zhito (L.A.) NEWS EDITOR: John Sippel (L.A.) (I.A.) ESTION EMERITOS: Paul Ackemen (N.Y.)
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COPY ESITOR: Robert Sobel (N.Y.) CHARTS: Director, Tony Lonzetta (L.A.): BECORD REVIEWS: Editor, Elici Tiegel (L.A.)

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FDITORIAL The Broad Brush

consumer press can't resist savoring each morsel.

It deals with that moth-and-flame world of showbusiness, top earning executives and world-famed entertainers. And to add to the spice, it is generously sprinkled with reports of hard drug traffic, payola and other evils.

So enticing has been this mix, that even the staid and conservative New York Times has been lured—its columns concerning the misfor tunes of Columbia Records. Clive Davis and Dave Wynshaw smack of the old days of the New York Mirror.

Even Time, Newsweek and New York Magazine have joined in the romp. And while the consumer press is having its fun, the music industry cringes at the sight of each day's unconfirmed reports, and wonders why the alleged misadventures of a few individuals and one company must be spread with broad brush across an entire industry

Hartstone Ponders Rackiobber for Wherehouse Indie Label Inventory By BOB KIRSCH

LOS ANGELES-The 27-store Wherehouse record-tape chain here is considering switching to a major rackjobber to supply all independant labely rather than working through independent distributors. according to founder-owner Lee

Vietnam (Hold the Elevator My Baby Is Coming Down)," a record written and produced by Norridge

written and produced by Norridge Mayhams, known professionally as Norris the Troubadour, is a big seller, according to Mayhams, head of Mayhams Collegiate Records. The single, recorded by Mayhams group the Seaboard Coastliners, was written by the veteran performer

turned record executive in a "burst of inspiration" shortly after the re-

the music business. In 1940 he composed "We'll Build a Bungalow" with his daughter, Belty Bryant. The

Government purchased the rights to

lease of POWs in March. Norris Mayhams is no stranger to

Still a Hit-Maker

"We are contemplating moving to a major rack because of the multitude of problems associated with dealing with independent distribu-tors." Hartstone said.

General News

"For example," he continued,
"Twe found that with a great many
independent distributors I'm getting Mayhams Shows He's

his five children which led to his

his five children which led to his forming his first company, Co-Ed Records, that same year.

As a war song, "Bungalow," was one of the first big BMI hits. In 1949

one of the trist big BMI hits. In 1949 Johnny Long recorded the song and it became a hit all over again. Other versions by Sy Oliver, Larry Green, sold to college students, one million Tommy Tucker, and Dick Jurgens

Mayhams' show business background is extensive. As Norris the Troubadour, he appeared on the

college circuit throughout the 30's and 40's. He played banjo with the first Chick Webb orchesta, worked

as an early radio entertainer, com

posed melodies, wrote lyrics and soon began publishing material. He worked in 1943 with Gypsy Rose

worked in 1943 with Gypsy Rose Lee at the opening of the Park The-ater in Boston for B.K. Minsky. Mayhams sang "Frankie and John-nie" backed by Ike Mitler and Jim-mie Miller, calling themselves the Them Bluc Chies.

Three Blue Chips.

bad delivery on key product, they're often out of stock, I get almost no ad-vertising money and, in many cases, this is because these distributors are our competitors and I am faced with the constant problem of returns. One of the problems is that the independ-ent label switches vendors so often. I can think of two or three labels that have had three vendors in the past 18 months.

Radio Shack-

40 New Stores

NEW YORK-Radio Shack, one of the fastest-growing consumer electronics chains in the country,

threw open the doors of 40 new

stores across the nation last month.

The new shops are located in Arizona, California, Tennessee, Georgia Florida Louisiana Missis-

sippi, New York, Pennsylvania, New

The opening of the new outlets ex-pands the chain to more than 2,000

stores in key cities of the nation, ac-cording to Radio Shack officials. Radio Shack is a discrete

Tandy Corp., headquartered in Fort

Jersey, Idaho and Colorado.

read, "We'll build a bungalow with war bonds and stamps." Mayhams recorded the original version with

product, no loss on cutouts, prob ably more advertising money and my accounts payable would be a lot easier. I'd have my records at one price and there would be no audit-ing of bills problem. The return problem would also probably be eliminated."

be some possible disadvantages should he move to a rackjobber, such as some loss of catalog sales, but said the advantages would out-

stone said, "and considering the size of this chain, then it's a reflection on the industry as it stands today. The only two major successful promotions we've run, the Beatles on Capi-tol and a WEA promotion, have been done directly with branches. We've had nothing like this with in-

Writers' Accolade Noted Dear Sir:

Zhito's column in the June 9th issue of your publication that, at the request of A.G.A.C., the writers' names are included in the Hot One Hundred Singles Chart, and to actually see the names of the writers on the Hot Hundred Chart in that issue.

publishers to determine who is writ ing his own material and who is us-ing material from other writers. I wanted to thank you on my own

personal behalf for your coopera-tion and efforts in the matter.

Progressive Poke

Dear Sir:

After reading Mr. Norberg's "Letter to the Editor" in the June 9th issue, I must agree that progressive radio is not what's happening today. I work a 6-12 midnight shift, and pos-(Continued on page 81)

the song changing the lyric line to Letters to the Editor

I was delighted to read in Lee

Mayhams' personal manager, Charles Abene, has collaborated with him on the book "Experiences of a Collegiate Singer," a revealing account of Norris the Troubadour's life on the road as a campus enter tainer. David Klihanow has needtiated for Mayhams all renewals on Not only is it appropriate for the writers to get their credit, but it is also helpful for other writers and for 'We'll Build a Bungalow" since

Laniersand And Musso Win Meet LOS ANGELES-Music con-

tractor Don Laniersand won the low gross and Johnny Musso of Uni Records took low net at the David H. Kornblum Sklar, Kornblum & Coben Inc. Fourth Film Factory Golf Tour-nament at Palm Springs. Los Angeles Runner-ups were record men

chandiser Ed Barsky, gross; and Gene Week, Film Factory president, net. Tony Riccio, owner of Martoni's Restaurant, won "clos-est to the hole" honors and Bob Murphy of WEA had the longest drive. Mrs. Dave Pell won the ladies' putting event.

Rack Advantage If he should move to a rackjobber, Hartstone said some of the advantages would be "better turnover on

Hartstone added that there would

weigh the disadvantages.

"If I'm forced to go to a rackjob-ber on independent labels," Hart-

Studio Seeks \$14G Payment

LOS ANGELES-Record Plant doing business as Sausalito Music Facotyr, is seeking \$14,778.77, which it alleges is due from MCA, Reb Foster Associates, Ron Kreitz-man and Alan Parker of Merciless Productions.

Superior Court action alleges that Kreitzman and Parker used the stu-djo's facilities to the tune of \$41,013.12, of which \$26,234.25 was

MCA has filed an answer with the court, claiming that they are not re-sponsible for any part of the amount still allegedly due

Spark Distribs NEW YORK-Spark Records has

signed distribution agreements with ABC Records & Tapes Sales. Seattle, and with Eric Mainland San Francisco, according to Israel Diamond, the label's manager of ad-

JUNE 23, 1973, BILLBOARD

The only Rock & Roll album as real as the 50's!





ORIGINAL SOUNDTRACK RECORDING FROM THE MULTI-SCREEN RE-CREATION OF THE 50's

LET THE GOOD TIMES ROLL

A COLUMBIA PICTURES PRESENTATION • A METROMEDIA PRODUCERS CORPORATION PRODUCTION

Produced by GERALD I. ISENBERG A RICHARD NADER Production

Starring LITTLE RICHARD
FATS DOMINO
BO DIDDLEY
BILL HALEY & the Comets
the SHIRELLES
CHUBBY CHECKER
the 5 SATINS
the COASTERS
DANNY & the Juniors



BELL RECORDS

A DIVISION OF COLUMBIA
PICTURES INDUSTRIES, INC.

(2 RECORD SET) • BELL 9002

Seeburg Holds Meet; Sales, Net Seen Up

NEW YORK - Seeburg Industries held its first shareholders meeting June 14 since the company acquired the business and operations of its principal subsidiary, The Seeburg Corp. of Delaware, from lota Indus-tries on Dec. 28, 1972. A new dividend policy and new directors and officers were elected at the meeting Regarding the dividend policy, an annual dividend was declared of 60

cents per share of Class A and Class B capital stock outstanding. The SONNY STITT JAZZ MASTERS

For Sale—Lease—Distribu-tion: 3 great albums of Jazz-Rock & straight ahead Jazz featuring campus sensation EDDIE RUSS on electric

JAZZ MASTERS, Inc. 1232 Drexel Ct. N.E. and Rapids, Mich. 49505 Phone (616) 363-3311 dividend will be payable in equal nents of 15 cents to be paid on the first day of September, December, March and June to shareholders of record on the 15th day of the preceding month The shareholders elected a board

of 10 directors, five of whom are new. They are Edmund G. Brown, former Governor of California, at nresent a member of the Beverly Hills law firm of Ball, Hunt, Hart Brown and Baerwitz; William E. McKenna, chairman of the board and previously chairman and chief utive officer of Norton Simon Inc. and its predecessor, Hunt Foods

and Industries; Richard T. Burger, president of the Qualitone Division of Seeburg Industries: William P. O'Brien and James J. Hughes, both vice presidents and corporate officers of Seeburg for many years. Reelected to the board were Louis

Nicastro, Samuel Stern, William C. Bartholomay, Thomas A. Reynolds Jr., and Justin M. Golenbock O'Brien was elected exective vice president, administration. Robert A Wiener will become vice president and controller of the company, post previously held by O'Brien.

Nicastro, chairman and chief executive officer of Seeburg, predicted that the upward trend in sales and earnings experienced during the first quarter of 1973 would continue throughout the remainder of the

We're An American Band

Financial News

ADVANCED SYSTEMS INC., Elk Grove Village, Ill., signed an agreement to distribute video caste training courses produced by BNA Communications Inc., a sub-sidiary of Bureau of National Affairs Inc. Advanced Systems produces training courses for busi and industry.

MORSE ELECTRO PROD-UCTS CORP., Brooklyn, N.Y., reported record sales and earnings for the year ended March 31. Sales were \$161,257,000, compared with \$108,052,000 last year, a 49 per cent asc. Net inc \$5,871,000, or \$2.02 a share com-pared with \$3,676,593, or \$1.48 a share in fiscal 1972.

Earnings

	CRT	CORP.		
Year to				
March 31:		1973		1972
Sales	5	29,658,0	00 5	23,242,000
Income		1.023.0	00	187,000
Special credit		c930.0	00	b141.000
«Net income		1.953.0	00	46.000
aPer shace			29	.01
a-Based on	recome	before	special	item. b-
Debit: from sub	dessing a	ctivities	e-Tax	credit from
loss carry-forwa 1973 and one o	rds e-f	qual to	56 cents	

(Continued on page 81)

Market Quotations

1973		NAME	0.6	(Sales	High	1	Close	Chenge
High	Low	nom.		100'e)			Ciose	O I I I I I
27	8%	Admirel	5	241	9%	9%	9%	+ 3
40%	221/4	ABC	-	29	25%	241/2	24%	- 1%
15%	5%	AAV Corp	5	29	8%	8	876	- 7
15%	3%	Ampex	-	756	5%	4%	4%	- 3
8%	3%	Automatic Radio	7	29	4	314	3%	+ 3
20%	974	Aveo Corp	4	259	10%	10	10%	-
15	7	Avnet	-	407	8%	7%	8%	+ 9
73%	24%	Bell & Howell		423	26%	24%	24%	- 11
14%	814	Capitol Ind	13	644	12%	9%	12%	+ 39
107	30%	CBS	-	1804	31%	30%	31%	+ 1
14%	4%	Columbia Pictures	-	678	814	8	516	+ 9
8%	216	Craig Corp	8	174	2%	215	2%	- 9
14	514	Creative Management		29	8%	5%	514	- 9
2314	85%	Oisney Walt	58	1462	91%	8714	67%	- 21
6	3%	EMI	15	63	4%	4%	416	- 1
74%	5414	General Electric	20	3183	61%	58%	58%	- 11
44%	21%	Gull & Western	-	835	231/4	22%	22%	+ 5
16%	7%	Herrmond Corp.	7	273	9%	7%	9	- 5
4214	214	Heodieman	-	193	8%	7%	816	+ 5
7	1%	Harvey Group	33	44	214	2	2	+ 5
64%	32	ITT	_	6190	34%	31%	3214	- 21
4016	8%	Latevette Radio Elec.	8	343	916	9	9%	+ 1
25%	18%	Matsushile Flec Ind.	-	847	29%	27%	27%	- 1
34%	4%	Mattel Inc	-	662	4%	4%	4%	- 1
3514	20%	MCA		23	22%	21%	21%	- 1
7%	2%	Memores	12	1277	4%	4%	4%	+ 5
27%	13%	MGM	10	44	18%	13%	15%	+ 15
32%	15%	Metromedia	_	133	16%	15%	15%	- 1
88%	74%	3M	_	1457	84%	83%	83%	- 1
40%	13%	Morse Flectro Prod		165	15%	13%	14%	+ 5
50	45%	Motorola		1147	49	47%	47%	-
39%	24	No. American Philips	_	52	24%	23%	24	- 1
51%	22	Pickwick International	14	147	25%	24%	24%	+ 1
25%	674	Playboy Enterprises	7	132	6%	8%	8%	-
45	24%	RCA	-	2433	26	25%	25%	- '
57%	40%	Sony Corp	40	1394	48	45%	45%	
20%	11%	Superacope	7	519	23%	21%	21%	- 5
49	17%	Tendy Corp.	11	395	18%	18%	18%	+ 1
23	5	Telecor	5	52	514	5%	5%	+ 1
14%	214	Telex	29	533	4	3	4	+ 1
10%	2%	Tenna Corn	-	57	2%	214	2%	
23%	11	Trensamerica	-	2311	11%	11%	11%	-
50	12%	Triangle	_ =	21	13%	12%	12%	Ξ,
17	814	20th Century		407	7%	7	7%	+ 1
50%	13%	Warner Communications	ž	1266	18%	14%	18%	+ 2
20%	10%	Waritzer		104	11%	11%	11%	7.
12%	146	Viscolar		109	2%	2%	2%	
56%	34%	Zenith	13	946	37%	37	37%	

CBS Drops 5 Points; Cite 'Emotionalism'

Wall Street brokerage houses here cited "emotionalism" as a major cause in the five-point drop of CBS stock, following the disclosure of the misuse of some \$94,000 in company funds by Columbia/Epic Records president Clive Davis.

While most brokers expressed doubt that the stock would drop below its year's low of 30% per share, their attitude was one of "let's waitand-see if there will be any more disclosures regarding the record

Robert M. Howitt recurity

analyst for Hallgarten & Co., stated that "a conjectured decline in CBS Music & Recreation earnings ap-pears unrealistic." He based his inion on the fact that the records peration accounted for a dominant percentage of the \$27.6 million netted by M&R during 1972 (CBS netted a total of \$82.9 million for the period), as well as on the recent sale of the New York Yankees and the overall strength of the corporation's broadcasting operation. Howitt stated that the CBS stock has an "attractive fundamental value at \$31. but added that Hallgarten "prefers other broadcasting operations for near-term capital gains as well as long-term growth.

At another major brokerage
house, brokers said that the firm's

been dropped at the time of the dis-closure. They said that the firm will "wait until the air clears" before suggesting the stock.

One broker stated that he sees the record group's strength in its inter-national operations and domestic distribution agreements—not solely in Columbia/Epic product. He also took a "wait-and-see" attitude. At still another firm, brokers

stated that they estimate share earn ings on CBS to drop from \$3.75 to \$3,40 for 1974. While there was a variety of opin-

ions expressed by the brokers surveyed, the consensus pointed to a re-striction of CBS market performance until "existing rumors" of further disclosures are clarified.

Big 3 Dept. on Coast Expands

NEW YORK-Robbins, Feist, Miller and Hastings, MGM music companies, have moved their West Coast professional department into expanded headquarters. Heading the West Coast professional depart ment under Murray Sporn, executive vice president and general man-ager of MGM's publishing division. are Mary Mattis and Hy Kanter.



THAT LADY. The beautiful, lovely, fine, foxy new hit from The Isley Brothers.



Belkin Prods Coast As Atlantic Breakout Area

LOS ANGELES-Atlantic Records West Coast Office's April sate ration campaign for Dr. John, which beloed the breakout of the artist's no. 11 single, "Right Place, Wrong Time" and no. 25 album, "In the Right Place," is the model for the label's aggressive new stance in this market, claims Herb Belkin, former Capitol a&r executive who took over Atlantic's office here some 90 days

ago Belkin's next all-out regional push will be for a Doug Sahm release coming in a few weeks. In the works is a free concert in the San Jose area for Sir Doug, to correspond with the Dr. John free concert which drew some 5,000 to a six-block radius around the San Francisco Tower Records parking lot.

SESAC Drive 'Successful'

drive to increase its roster of writers and music publishers has been successful, according to a firm spokes-

During April and May, SESAC signed affiliation agreements with Green Field Music, a division of Tad, Inc.; Greene Jeans Music; Wisdom Tunes Music; Hill-Phil Music; Stimuli, Inc.; Trumphet Publishing Co.; Majestic Publications; Young

Joe E. Lewis, Gene Barlett, James Holland, D.T. Gentry; Brandt Gillespie, Derric Johnson, the Harlots, and Calvin Green are some of the 100 writers signed by SESAC over the same period.

"I can't claim to have had an over all plan when we started the Dr John campaign," said Belkin. "It be-gan when a San Francisco soul station, KDIA-AM, was the only place to pick up his single immediately after release. Fortunately, Dr. John was free to make some appearances and we decided to try to stir up

something in that market."

Dr. John was booked into the Boarding House club and the free concert arranged. The artist was hustled around for a schedule of rint and radio-TV interviews while his presence in the San Francisco area was supported by the standard radio spots, in-store posters and dis plays, and print ads

Dr. John Gigs Set
As a result, Dr. John's single got onto all the city's top 40 playlists. At-lantic decided to extend the campaign throughout the West Coast's top markets. The artist was booked into the Troubadour Los Angeles a Seattle concert headlining Harum and appearances in San Diego and Portland. Radio spots, instore display, print ads and personal interviews were conc each city

elkin feels that California and the Pacific Northwest can be used as breakout markets for other artists in saturation campaigns. "This tech-nique holds most promise for artists who have developed audience respect without yet breaking through to the widespread public they de serve." Belkin said.

For artists whose schedules don't leave them time for participation in a full campaign, Atlantic west has devised one-shot events such as the Black Oak Arkansas yo-yo contest held in the Los Angeles Tower Records parking lot and judged by

General News

2nd Fan Fair Aids LP Booth Sales

LP buying of the initial year turned to selective buying in the second ear of the International Fan Fair here, and a distributor proved that assembled crowds will buy album product with the proper atmosphere.

Hutch Carlock, owner of Music City Distributors, was set up in a 1,000 square foot sales area in the Municipal Auditorium during the five-day Fan Fair celebration, with actual sales restricted to three full days. During that time, he more than doubled the country music sales of 1972, the first year of the event

Carlock moved from an open (but wire-caged) center space last year to -room this time, with a walkway leading to the retail area. There sold nothing but country LP's and tapes, and came out ahead in the process.

"Last year we lost a little money because of the expenses of getting it all together, of spending heavily on personnel, and of installing the oths and transporting reco

the heavy sales, we were able to come out ahead," Carlock said. Last year, too, he noted that impulse buying was evident. When Dot artists performed, people rushed down to buy their albums. The same was true of any label. While there was some of that this year, people

generally were more selective.
"What is perhaps most unusual."
Carlock said, "is that the small, independent labels sold as well as the majors. For example, we sold 10 albums of Sherwin Linton on the Black Gold label. Obviously he is a good artist, but it might be pointed out that his records just aren't ob-tainable in some areas. We thus became an outlet for all of the independents

Carlock said more than 35 labels-'anyone who requested it"-were represented on his display tables The LP's and tapes were taken on consignment. Many of the independents sold well, indicating that a demand does exist, and such events can help fulfill the need.

1

DIRECT RECORD SALES, inc.

THE BAY AREA'S newest one-stop, Direct Record Sales, which opened this we

Direct Record Sales New

San Francisco One-Stop

By PAUL JAULUS

SAN FRANCISCO-The Bay Area's newest one-stop operation, Direct Record Sales owned and operated by Dave Eshoo, opened last week.

Francisco and the other across the Bay in Emeryville (Billboard, May 5); All

Record Service in Oakland; San Francisco's Mighty Fine Distributors; and Bos One-Stop, San Francisco, whose future at this point seems to be in doubt

following the close of its distribution division, Independent Music Sales (Bill-board, May 26).

tory in excess of \$200,000, mostly in album product, and with a stress on in-depth catalog. In addition Eshoo noted that the new one-stop will be heavy in classical with a reported opening stock of over \$50,000, and a full line of eight-

track and cassette product. In making the announcement Eshoo said that he

According to owner Eshoo, Direct Record Sales will open with an inven-

With the opening of Direct Record Sales, the major one-stops in this mar-now total five: Musical Isle of America with its two locations—one in San

pany logos. These will be changed on a periodic basi

has made its front wall available to some of the major manufacturers for com-

past year, a number of retailers, rec penizing the fact that both through his distribution company and his One-stop operation they could get most country product, have begun buying from him. "We now have good retail outlets in New York State, Michigan, Ohio and other areas," he noted, "and it helps country music get to the consum

Carlock, who sold all his LP's and tapes at \$1.00 below the suggested retail list price, said he plans to be back next year with an even bigger operation. He also hopes to have artists in the area at all times to autograph albums, which he feels will stimulate sales. He noted that huge crowds this year stayed around the various booths where individual artists were autographing everything

Tape Piracy Fazes CES

utives here complained bitterly about the stepped up activity and new directions in tape duplicating seen at CES this year.

"I know there is apathy because of the awaited Supreme Court decision (Goldstein vs. California), but we should continue to harass these people (unlicensed duplicators), said Amos Heilicher, here with Pickwick and Sona, the latter an accessory firm (see separate story). Meanwhile, L. Allan Bazzy, pres

dent, Make-A-Tape, now suing lantic, Capitol, Columbia, Lor ing Atand Warner Bros. (Billboard, June 9), said, "The record companies should push for a royalty tax on tape recorders. Other countries have this Record manufacturers have to utilize for themselves the new dramatic technology of tape recording or it will slip from their hands."

Make-A-Tape and Cartridge Club of America of Dedham, Mass. were among CES exhibitors with store duplicator machines. Make-A-Tape's suit claims its machine for transferring LP's to cartridges is transferring LP's to carridges is exempt from the copyright laws and both Make-A-Tape and Cartridge Club quote Section 1 of Title 17, United States Code, stressing that the consumer does the duplicating. The action against Magnitron in

U.S. District Court for the northern District of Illinois was based on a writ of attachment ordered by U.S District Judge Frank J. McGarr, who further ordered Magnitron and Warner to show cause why defendants should not be held in contempt of court for violating an injuncti entered against Magnitron June 23.

1972 That action was brought by Atintic against Magnitron, Warner, Carolina Distributors, Ray Pearson, Gary Sizemore, Eastern Tape Corp., Super Hits, Tony Cheek, Chet raun and Jerrold Pettus (Billboard, June 24, 1972)

Among other exhibitors here with lists of tapes were Ultra Sonic Sound of Alamosa, Colo. and Quality Dis-play of Charlotte, N.C.

Gary Friedman of Arvey, Hodes & Mantynband here handled the case for Atlantic.

Purple Gold

NEW YORK-Warner Bros recording artists Deen Purple have

been awarded an RIAA gold record award for their latest album, "Made in Japan." Deep Purple's two previ-ous albums, "Who Do We Think We Are" and "Machine Head" have also been certified gold

JUNE 23, 1973, BILLBOARD

NEW YORK-SESAC's recent

At Music Co.; and Le Girl Publish ing Co

top local FM personalities



TITLE—Artist, Label & Number (Distributing Label) 13 BLACK BYRO Donald Byrd. Blue Note 22 HOLD ON, I'M COMIN' 23 CARNEGIE HALL , SECONO CRUSADE Crusaders, Blue Thursh 815 7000 24 WHITE RABBIT George Region, CTI 6015 SWEETINGHTER Weather Report, Columbia NC 32210 75 MIZRAB Stato, CTI 6026 26 MOON GERMS SKY DIVE Freddig Hubbard, CTI 6018 STRANGE FRUIT Rate Holder, Atlantic SD 1614 27 MORNING STAR IMMER CITY BLUES Gennes Washington, Jr., Kudu 03 (CR) HERBIE HANCOCK SEXTANT BILLIE HOLIOAY The Original Recordings, Columbia 2,32560 PRELUGE/DECOATO

PIECES OF A MAN Gil Scott Heron, Flying Detchman PD 10143 RED, BLACK & GREEN SUNFLOWER May Lankson, CTI 6024 EXCURSIONS Eddie Harris, Atlantic SD 2-311 KING OF RAGTIME Scott Jophs, Angel S 36060 (Capital) HURTHOOD EDGE I'm Weisberg, ASM SP 4352 M.F. HORN II (M.F. HORN) Mayered Ferguson, Columbia KC 31709 HANGIN' OUT FORECAST Enc Gale, Kudu AU 11 (CTI) LIGHT AS A FEATHER Chick Corea, Polyder PD 5525 REFLECTION OF CREATION AND

FUNKY SERENITY Person Lewis, Columbia NC 32030 SPACE Nice Colleges, Impulse Q 9232 (2) (ABC) GIANTS OF THE ORGAN 1st LIGHT Freddie Hubbard, CTI 6013 COME TOGETHER Jimmy McGriff/Groove Holmes, Groove Merchant GM 520 UNDER FIRE Cato Barbieri, Flying Dutchman FO 10156 BLACK UNITY Pharoah Sanders, Impulse PE 9219 (ABC) SONGS FOR MY LACY McCox Typer Milestone 9044 (Factory) FIRE UP Meri Saunders, Fantasy 9421 YOU'VE GOT IT BAO CIRL SOPHISTICATED LOU Lou Donaldson, Bluenete BAN LACZ4 F (U.A.) LIVE AT MONTREUX Les McCann, Atlantic SD 2-312

LIVE Dave Brubeck & Gerry Mulligan, Columbia KC 32143

WE'RE ALL TOGETHER AGAIN
Dave Brubeck, Allandic SD 1641

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Music's one-stop Super-Stop, which was closed early in the year WB Sues Jov LOS ANGELES-Warner Bros.

forsaw a great need in this market for an independent one-stop oper-

ation that is neither rack nor retail

affiliated to provide the smaller re-

tailer and coin operator the service and allegiance that they require."

Except for tapes, Direct Record

Sales will be basically self-service

Eshoo estimates that Direct Record

Sales will do between 1.2 million to 2

million dollars in sales its first year

Eshoo's 18 years in the record in

dustry in this market spans Mercury

Records' San Francisco branch

Eric-Mainland Distributors, Musi-

cal Isle of America and most recently

as the manager of Trans-continental

ket now total fi

Publications has filed suit in Superior Court here seeking \$8.159.59 from Joy Music Sales and George

Complaint that WBP provided goods over four years, totalling that amount, and was never paid.

L.V. Center Out As Concert Site LAS VEGAS-Any rock concerts

playing in Las Vegas in the near future won't be in the Convention Center, Las Vegas Convention Authority (LVCA) members decided Thursday (7). LVCA board members voted

unanimously not to award any dates for rock concerts.

Authority attorney George Dickerson told board members a rough draft of the proposed new rock pol-icy was ready, awaiting inclusion of the criteria for responsible pro moters as proposed by the promo-

ters. The proposal would be ready for the next LVCA meeting, he said. Earlier, board member Charles Siefert told a facilities com meeting, "I hope counsel is being sought from the narcotics squad in the formulation of this policy, because I won't vote for any policy which doesn't contain some provi sion in this matter."

IN CONCERT Miles Davis Columbia NG 12092

3 PIECES FOR BLUES BAND Secal Schwall, DGG 2530-329

pyright 1973 Bid in a retrieval se

12

13

15

17

18

21



PUTIT WHERE YOU WANT IT

'said the spider to the fly"

on WCAR on KIIS on WCOL on WBBO on WAKN on WIGO on WINX on WKBR on WSAR on WYSL on WHFM on WTRY on WIOO on WLAN on KOL on KOOK

on KEWI on WMC-FM on WLOF on WWKE on WISE on WPTR on WHLI on WPOP on KMEN on WHOT on WHHY on WIIN on WSAV on WYRE on WLAM on WGRQ

on WUFO
on WBLK
on WIBG
on WILK
on KJRB
on KTAC
on KGGF
on KTOP
on KAAY
on WGTO
on WKKE
on WLNC
on WAXC

on A&M Records

on WTKO

Distaff Seminar Explains Basics

By ELIOT TIEGEL

LOS ANGELES-A nine week seminar on sound recording tech-niques bas proven so successful that an advanced course will be insti tuted this summer for members of the Ladies Association in Sound

Services (LASS) The group of 50 women is in its fourth year, with the seminar con-ducted by Ted Keep, a head mixer at the CBS Studios in the San Fernando Valley, the first such venture to actually help these clerical and administrative girls understand more about the industry they serve. Keep's wife, Kathy, is the thrice-elected president of LASS and also in charge of the United Artists Recording Studio along with its

Finally

DANCERS

Over the span of the initial seminar which ends June 12, the girls have learned the basics about sound recording and all phases of studio operation. The advanced seminar will go into more sophisticated areas, according to LASS member Lisa Riave who works in the traffic department at the Educational Materials Center, a firm which specializes in audio/visual filmstrips. As a result of the seminar Ms.

Col Distribute Tommy Records

NEW YORK -Columbia Records will distribute product released by the new Tommy Records label, according to terms of an exclusive distribution agreement entered into by the two companies, and signed jointly by Thom Bell, president of Tommy Records and Irwin Segel-stein, president of Columbia

Key CBS executives on hand to witness the signing of the agreement included Goddard Lieberson, president of the CBS Records Group: Ron Alexenburg, vice president, Epic Columbia Custom Labels; ruce Lundvall, Columbia vice president marketing; and producer

The first release on the new label "I Can't Quit Your Love," by y Taylor. This will be followed by "Good Of Rock 'n' Roll Feelin' " by Thunder & Lightnin'.

THE COLLEGE BOREDS...

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classical music on campus. Read about it in

Find out what's currently popular in

Billboard's Classical Spotlight.

COMING IN THE JULY 21 ISSUE.

Riave says there are several women who feel they have obtained a basic ducation which could qualify them for a mixer's job. "We aren't out to become engineers," Ms. Riave said. "If it happens to anyone, it happens It all depends on the individual and

her company. The organization meets monthly at various Los Angeles studios where guest speakers and discussions focus on studio problems in the music, film commercials and educational

"LASS makes us more knowledgeable so we can be more valuable to the companies for whom we work." Ms. Riave said. "It also gives us a sense of identity.

Nixon 'Freeze' Deems Audit Of Legality of Price Boosts

· Continued from page 1

The purpose of the IRS audit, as nced in the President's televised speech June 13, "will be to find out whether those increases were justified by rising costs. If they were ot, the prices will be rolled back The even ination comes at a time of unheaval in the record industry with the Justice Department inves gating payola allegedly tied in with fraudulent or false invoicing, to conceal the real purpose of the spend-ing. IRS would be interested to learn if these amounts show up on company books as legitimate cost in-

reases on which price raises were

and gas prices, the price freeze will to the pricing of all goods and services, holding them at levels prevailing in the week of June I through June 8. The freeze will usher in a fourth phase of the Eco-nomic Stabilization Plan, which promises to return to more manda-

tory price controls Phase III, in effect since January 11 of this year, allowed voluntary compliance with established rate guidelines, plus a more generous rate base for a firm's overall profit percentage. The voluntary Phase III also did away with pre-notification of pirce raises even by the largest companies, those in the \$250 milli a year and up category, (Billboard

1.5 Percent Limit

1.5 Percent Limit
Although the Phase III controls
were to be "voluntary," the price
control guidelines remained in effect, and were carried over from
Phase II. Manufacturers, wholesalers and retailers all had to stay within the base rate for markun that had been established during the freeze begun in August, 1971. All price raises had to be based on increased costs. An exemption from the overall profit limit was allowed if a firm did not raise prices more than 1.5 percent above those allowed to it on January 10, 1973, the date when Phase 111 became effective.

The IRS audit or "profit sweep" will check up on the record-keeping required of all firms making \$50 million or more a year. Only the Tier I firms, making \$250 million or more annually have hd to submit quarterly reports to the administration's Cost of Living Council, during Phase III. But all firms making \$50 million or more a year had to main tain records on prices, costs and profits, and keep them available for envernment inspection Companies making less than this amount were not required to keep detailed records, but any price "bulge" of un-usual size could bring IRS audit of the regular company books. The IRS audit has already begun

and will continue during the 60-day freeze on prices while the administration decides just how tough the price controls will be when Phase IV is activated, possibly around mid-August. The President has finally decided that the country's galloping inflation needs curbs but he told the initation needs curse but ne tood the public last week that controls will be "temporary" in nature, and "will not put the American economy in a strait jacket." His original goal was to hold price rises to no more than 2.5 percent by the end of 1973, but in recent months, the annual rate of increase for retail prices has soared to over 9 percent, and some wholesale rates to a shocking 23 percent.

60-Day US Price Halt

· Continued from page 1

"We made a price raise about two months ago, well within the governmental guidelines and our business for May was 39 percent ahead of May a year ago," Phil Shannon, general manager of Stark Record Service, N. Canton, O., stated, He feels the increases will continue for the next 60 days because consumer confidence in prices will be bolstered by the Nixon ukase. He said that the 15 Camelot company-owned stores are now selling \$5.98 list units for \$5.22 while the 30-manned departments sell the same merchandise for \$4.98.

"It will not have much effect on our operation at this time" Bud Martin, executive vice president of the Tower chain in California, said "According to the ruling, we can sell up to our highest present retail price, which still allows us to use our price leaders," he pointed out. Dave Lieberman, president, Lie-berman Enterprises, Minneapolis,

who racks over a nine-state area said: "Record/tape prices are al-ready so low that as far as the consumer is concerned, he's in great shape. It will work a hardship on e accounts who will have to wait 60 days to raise prices.

Lou Fogelson and Ben Bartel of Wherehouse, the California state-wide chain, feels it is putting a squeeze on the retailer, "We will have to continue to absorb any increases in manufacturers' costs They pointed out that London

records' Godfrey Dickey, who heads the local Los Angeles branch, rescinded a three cent price increase on LP's set Wednesday (13) on Thursday (14) after the Nixon freeze

Marvin Saines, manager of Dis-count Records in Scarsdale, N.Y. said that he saw no change in sales volume because of the freeze. "It'll stay exactly the same," he said. ces of records never get higher, they only get lower."

Jay Schwab, vice president of Sam Goody, Inc., sees no difference in record sales but says that hardware sales would benefit. "It looks good to us because it will hold back any price hike which might have been contemplated on the wholesale

Terry Sukalski, vice president of Franklin Music stores in Pennsylvania, stated that he did not foresee any change in sales pattern. "We haven't raised record prices in four years, anyway. So it doesn't matter Ben Karol of the King Karol

chain sees the freeze as a good idea chain sees the rreeze as a good idea for the stabilization of prices. "It can only have a positive effect on cus-tomer traffic and on the sales of records and tapes," he said. "If a customer can walk into a record outlet and be sure that a record he bought today will not be higher priced tomorrow, he'll no doubt be back for more."

UA Subs Bulb for 'Fiddler' LOS ANGELES-The familiar

"Fiddler On the Roof" fiddler came crashing down from his perch atop United Artists Records after nearly 18 months, to be replaced by a six and one-half-foot-tall neon light bulb sign shining forth the glories of the Electric Light Orchestra's new

Elektra Set 7 Q-tapes

NEW YORK-Elektra Records has set Monday (25) as the release date for its first seven quadraphonic eight-track tapes.

Included will be releases by Carly Simon, Mickey Newbury, Stardrive and Judy Collins, along with "Best Of anthologies featuring Bread and the New Seekers, and The Doors. Keith Holzman, vice-president in charge of studios and production cited strong consumer interest at the recent CES show in Chicago as indicative of broad market appeal for the tapes. Elektra plans to release the same seven albums in the CD-4 dis-

crete Quadradisc format in late July.

single "Roll Over Beethoven." UA has ordered six of these giant neon light bulbs to sit on key record outlets, just as duplicate "fiddlers on the roof" also were displayed in their

In addition, all major U.S. retailers and key radio stations are to re-ceive one of the 2,500 inflatable 30inch light bulbs made by UA to support the current ELO tour.

Bott Starts Export Firm

CLEMENTON, N.J.-Joe Bott. veteran classical and internal marketing executive, has opened up his own ethnic import LP business

his own ethnic import LP business here, distributing nationally. Bott has exclusive agreements with Europa of Germany; Rediffu-sion of London, Eng., and the Polk record line. Bott's 25 years in the in-

263,000 SOLD TO DATE MORE ORDERS TO FILL "I'M BACK FROM: VIETNAM" "MR. GUITAR MAN, I KNOW YOU CAN A Two Sided Hit By NORRIS THE TROUBADOUR VH & L CIRCLE RECORD

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The premier single
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SAVE

Exclusively on Elektra Records



EK-45857 Produced and arranged by David Gates

Elektra Records, a Division of Warner Communications, Inc., 15 Columbus Circle, New York Columbus

Talent

gineer Dave Appell, with projects un-der that aegis including recent offer-ings from Dawn (Bell), Mother's

pell taking the spotlight), Mellssa Manchester (Bell), Stanky Brown,

Lenny Welch and the latest incarna-

tion of the Tokens, Cross Country

Those projects run something of a

stylistic gamut, yet Medress is frank in pointing out that his "wall-full of hit singles," which stretch back to

the Token's earliest hits for RCA, singles by the Chiffons ("He's So Fine" and "One Fine Day," both re-

sounding pieces of '60's pop history)

est (RCA) Appelcider (with Ap-

Jazz Museum Concerts

NEW YORK-The New York Inter Museum kicks off a 40-week free live jazz concert series Sunday (10) with a concert by Roy Eldridge and his quartet. That show marks the beginning of the Calvert Extra day Concerts, to be supports

by Column Exten The announcement was made here during a luncheon honoring Lucille Armstrong, wife of the late Louis Armstrong and a member of the museum's board of trustees. Also announced was a special birthday celebration for the artist with the Sunday, July I concert to be held in his memory. A special program for that concert will be announced

Howard E. Fischer, executive director of the museum, hailed Calvert Extra's sponsorship as an important development in community support for jazz and for the museum itself.

bas teamed up with Ed Simpson.

Simpson already owns two subur-

The club, to be known as Brickstreet Jax, is located in the building that formally boused Brown Shoe on

Wells Street in Old Town, and will be styled as much for musicians as fans. Owles said. There will be a

roadies and trucks for the convenience of artists

Plans call for equipping the club with quadrasonic sound 100. Other innovations under consideration in-

clude staffing the club with profes-sional drug counselors, or having

some organization that works with drug users to participate. Owles sees drugs as the main problem in an ur-

"We don't intend to toss users out

into the street. We will relate to drug users as fellow human being

Owles said, indicating that this bas

not always been the case with some

The two owners plan to have shows five nights a week and hope to draw 3,000 people a week. Hours

will be 9 p.m., 2 a.m., Thursday,

Sunday, with a 1-5 p.m. matinee show Sundays, 9 p.m.-4 a.m. Friday

han club now

clubs in town.

rding studio, sound systems,

which is a non-profit organization.

Subsequent concerts will feature leading performers from the U.S. ad. Next concert (17) will and abroad. Next concert (17) will feature Barry "Kid" Martyn, English jazz drummer, whose six-piece group plays New Orleans-based jazz. Further scheduling of acts will he announced later.

The Jazz Museum itself was opened in 1972 to provide a setting for live and recorded jazz performances as well as a variety of educational and related activities, including exhibits, films and special exhibits on key artists. Among the exhibits on key artists. Among the museum's board of trustees are Clark Terry, Billy Taylor, Nesuhi and Ahmet Ertegun, Benny Good-man, Marian McPartland, Nat Hentoff, Artie Shaw, Sy Oliver, John Hammong, Milt Hinton, Harvey

Sampson Jr., Goddard Lieberson and George Avakian.

Two Open Chicago Club-To Stress New Groups

By EARL PAIGE CHICAGO-Two young entre-The club will serve no alcohol but preneurs are opening a new club bere based on an admission charge will instead specialize in organic juices and exotic fruit juices. There of \$1.50 for two-act bills, aimed priwill be soft drinks too and perhaps sandwiches "later on." marily at providing opportunities for new groups with original mate-rial, according to Paul Owles, who

Patrons can dance or just listen. There will be an arcade with a jukebox and games and there will be tables. Age limit is set at 18-over "just to eliminate curfew problems." On

undays all ages are welcome. So far, Owles and Simpson have managed to intrigue popular disk jockey Larry Lujack, who is doing the commercials produced by Star Beat, a suburban Deerfield agency headed by Steve Cronen.

Owles and Simpson plan to spend \$2,000 in air spots (WCKL-AM, Lu-jack's station; WBBM-FM, WDAI-FM; WGLD-FM). Over 3,600 posters have been distril

W. Va. Concert Series July 8

NEW YORK-First in a series of pop and rock concerts at the new Waterford Park outdoor amphitheater, near the Waterford Park Race Trace at Chester, W. Va., is set for July 8. The concert will headline

ble Pie, with the event to last six Original date had been set for July I, with Edgar Winter, but Winter be-

came unavailable.

New show features, in addition to Humble Pie, the J. Geils Band, Black Oak Arkansas and Frampton's Camel, "Music in The Hills" for the noon to 6 p.m. festival. Tickets are set at \$6.50 in advance,

and \$8 on the day of the concert.
Tickets available at Ticketron out-

lets in surrounding cities.
Promoters are Ogden Promotions,
in association with Colony Concerts. Ogden is a division of Ogden Leisure, firm which handles foodservice at areas and stadiums, as well as security, crowd control, parking, ance, entertainment and special events promotion.

Colony Concerts is headed by Bill

Steeleve Back In U.S. Tour

NEW YORK-Chrysalis Records' group Steeleye Span, originally due to return to the U.K. for several months' rehearsing, will return to the U.S. on June 30 for a tour including 21 concerts

Studio Trock

One producer with the unlikely and the first Dawn chart climbers, problem of being "too commercial" have, until recently, limited Medress to the role of a singles producer. original Tokens, Medress finally Medress isn't embarrassed in the broke away from performing to be-come a producer. More recently, he's least at the success of "Tie A Yellov Ribbon," the latest Dawn offering formed a production team with enor any of his other "formula" pieces.

> ferent levels, the AM and the FM. With Melissa Manchester, how ever, came Medress' escape from that stereotype. Since then, he notes, he's been offered a much broader range of projects. He views that al-bum as "special" for all involved, since it involved a more intense, prolonged relationship with the musicione involved At the come time though. Medress feels that there are other distinctions between an FM-oriented project like the Man-chester LP and bis singles work. "The ingredients are the same, as are

But be has had to contend with what

he terms "enobbishness on two dif-

the material, the arrangements, the artistry. The key word comes down to taste

His singles differ in his effort to "bang you over the head" with pro-duction slickness and an open fasci-nation for valid "hooks" that can help those records achieve one of Medress chief goals, the guarantee that every single he produces will penetrate at least two markets.

His pop vantage point also forces Medress to remain somewhat aloof from bands that focus all their energy on playing and far less on writing and singing. Still, he'll continue to seek progressive acts now that that door has finally swung open, along with other pop acts that Medress feels can apply stylistic ideas from his own apprenticeship in the late '50's and early '60's to reach a new audience.

(Continued on page 18)

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Continued from page Is

Out in Los Angeles and Sausalito the Record Plants continue to roll with the passage through those rooms of both established acts and at least one newcomer.

In L.A., Gary Lewis has been in for Greene Mountain, produced by Tony Rice and engineered by Gary nsky, while George Harris brought Ravi Shankar in for Apple, with Gary Kelleren engineering.

Wes Farrell brought Johnny Whittaker in, handling those ses-

soons for Farrell's Cheisea labet, also in the LA. Toom, while Sausalito hosted the New Riders of the Purple Sage, working on tracks for Colum-hia, self-produced; Larry Graham, produced for Warner Bros. by Russ Titleman; and a clutch of artists working on Good Karma product with engineer John Stronach.

Meanwhile, back in suburban New York, Brooks Arthur's 914 Recording Studio in Blauvelt is currently the scene of sessions for the Warner Bros, outing hy Eric Weissberg and the Deliverance band. sion, were disappointed by the mu-

s for Farrell's Chelsea label, also

WARRENTON Va.-An esti WARRENTON Va.—An esti-mated 12-15,000 people per day turned out for the eight annual War-renton-Culpeper Bluegrass Festival at Lake Whippowill, just outside Warrenton, Va., June 8-10. With some 40 acts representing a crosssection of bluegrass and contempo rary country sounds, few listeners, despite a general lack of organiza-tion and a strong undertone of ten-

Rock Support
Groups using strong rock elements within the basic bluegrass mode, such as the Earl Scruges Revue, received the most vocal and energetic audience support. With the elder Scruggs's son, Randy, alternating hetween electric and acoustic guitars, it was the Scruggs band which got the audience up on its feet for the first time Sunday afternoon, with renditions of a Blind Boy Fuller boogie and the inevitable Foggy Mountain Breakdown. that day there had been a two-hour gospel session as well as appearances by Don McLean, the Seldom Scene, the Carter Family, and Grandpa Jones, among others, each conceding something to the

rock/pop aspect of the music. McLean played with veteran Wakefield (and fiddle and hass), doing a basically country set for the first time in a major appearance.

Va. Bluegrass Fest Attracts 45.000. 40 Acts and Tension

The Seldom Scene, a popular group in the Washington, D.C. area, did such tunes as Ricky Nelson's "Hello Mary Lou," alongside a group of coal mining songs. The Carter Family stuck to mostly traditional num-bers culled from the family's lone bers culled from the family's long recording history, though even they included Kris Kristofferson's "Lov-ing You Is Easier." Grandpa Jones, half comic, half banjo picker, pleased almost everyone with jokes he announced as "being hundreds of years old, but that don't matter."

Festival Tensic

Most artists agreed that the au-dience had calmed down and that tension had eased by Sunday afternoon. Said Earl Scruggs, "They were pretty far into the booze Saturday night, falling into the pond" hehind the stage, "though we got them on their feet and stomping anyway." Even Sunday, however, there were occasional bottles tossed at the stage, and firecrackers could be heard go-

ing off throughout the day.

About 80 percent of the listeners appeared to be in the under-25 set, camping on the grounds, with a good number glassy-eyed from a combination of smoked substances and lack of sleep (the concerts went on into the wee hours and began again before noon). The rest were a ore traditional hluegrass audience-older families, more inclined toward beer to keep cool and returning home at sunset. On the surface, everyone appeared to he getting along, but the undertone of tension-fed hy extremely high temperatures, a lack of sanitation facilies, and such things as running ou of water late Saturday night-had many performers early Sunday eve-ning trying to cut their sets as short as possible, and many patrons wan-dering listlessly about. Most of the entertainers had done as many as four and six sets in the course of the

Bassey Concert Fee Hits Peak

NEW YORK-Oscar Cohen esident of Associated Booking Corp., has completed negotiations with Ron Delsener for what is reported as the largest fee ever paid to a performer for successive shows at megie Hall

The booking, for four successive evenings in May (30, 31) and June (1, 2) of 1974, was for ABC client Shirley Bassey. Miss Bassey's fee, a reported \$75,000, is said to be highest in the history of the hall.

Cohen also revealed that he is negotiating with a major television network, through which one or more of the concerts would be taned and later edited into a television special.

Vig Mini Fest Features Valizan LAS VEGAS-The eighth annual

Tommy Vig Mini Jazz Festival took place Sunday (3) at the Stardust Hotel. Highlighting the event was Louie Valizan, noted as the world's greatest "high-note-playing trum-

Also sharing the spotlight with Vig were famous alto sax virtuoso Charlie McLean, Joe Porcaro of Los Angeles and Tom Jones' guitarist Jimmy Sullivan.

Vig appears weekly on the "Man cini Generation" and "Stand Up and Cheer" television shows. He just completed scoring his third film, Terror Circus."

three days, there heing two stages about half a mile apart to accom-modate the large number of people.

Bluegrass & Pop
Among the other acts were such
ong-time favorites as Doc and Merle Watson, the Osborne Brothers (with fiddler Vassar Clements) and Charlie Monroe as well as some more recent comers to this festival scene-the Nitty Gritty Dirt Band, Garcia (in between Grateful Dead shows at RFK Stadium in nearby Washington, D.C.), and the as yet unrecorded, but excellently received, autoharp player Brian B

In almost all cases, the festival performers pointed to the strength of bluegrass and country music, espe-cially in their more popularized cially in their more popularized forms. The size of the crowd attested to their box office appeal. The use of rock tunes adapted to bluegrass style, of electrified instruments with style, of electrified instruments with heavy emphasis on rhythm, and of pop performers "countrifying" their acts, were signs of a potential large-scale cross-over of hluegrass and country into the rock and pop mar-

July Jam Sets Artists

NEW YORK-The Allman rothers Band, the Band and the Grateful Dead will headline "Summer Jam," a 12-hour concert stated to be held July 28 at the Watkins Glen Grand Prix circuit in upstate Watkins Glen, N.Y. The show marks the first use of the racine circuit for music productions

Shelly Finkel and Jim Koplik of Cornucopia Productions, the New York-based concert promotion firm, have produced the concert under the es of the newly-formed Coun try Concert Corp.

Tickets are set at \$10 and are being sold through Ticketron outlets throughout the East coast. A camping option is heing included without charge, enabling concert-goers to camp on the 400 acres of camping

Byrds. Burritos To Do Concert

PHILADELPHIA-Veterans of two defunct bands, the Byrds and the Flying Burrito Brothers, will comprise a special country-rock hand set to headline at the "hirthday celebration" concert for Midnight Sun Company, promoters here. The special show is set for Monday (18) at the Tower Theater

Musicians will include former Byrd and Burrito Gram Parsons: urritos Chris Ethridge, Sneaky Pete Kleinow, Rick Roberts, Byron Berline, Kenny Wirtz, Allen Munde, and Roger Bush; and former Byrds Clarence White and Gene Parsons Also performing is Emmy Lou Har-ris, vocalist, who has toured with Gram Parsons

Also set to appear in the "celehra-tion" is Buzzy Linhart, who per-formed at the first concert produced by Midnight Sun.

When Answering Ads . . Say You Saw It In Billboard



'O Lucky Man' Important Step Forward for Trade

NEW YORK-Lindsay Ander-son's new film, "O Lucky Man," has only just opened here, but the film's er length, and the impact of its tral themes, have already genercentral th ated a healthy disagreemen tween film cognoscenti regarding its strengths and weaknesses. For the record industry, however, the film is clearly an important step forward in the use of original songs and music to underscore what is otherwise a

strictly dramatic satire. Whether the film is a classic presentation of the problem of selfknowledge in a bleak contemporary world, or merely a spectacular dis-play of self-indulgence, its producion values are simply superb, moving with a strong, sure visual sense through its episodic treatment of the surreal, hard-knocks education of Malcolm McDowell, whose actual experiences prior to acting have formed the basis for David Sherwin's screenplay.

Perhaps most vital, however, both for the filmgoer and for our industry, is the role of Alan Price, veteran English performer and writer. Price commands what amounts to secondbilling, with the legend "Music and songs by Alan Price" inserted ently below the title. The gesure is not a mere courtesy. Price is, in a very real sense, the film's other character, and Anderson's approach to the role of the original score is indeed fresh, placing Price in the forefront from the opening cred-

The film begins with Price performing the main title, a strong rocker which neatly summarizes Price's style and its origins in his love for traditional jazz and his original emergence as one of the first pop blues interpreters via The Animals. Throughout the film. Anderson cuts back to Price, hunched over his elec tric piano, providing a wry musical explanation for the film's action. The effect is genuinely Brechtian and a valid departure from the usual tendency to simply run the tracks beneath screen action.

Price and Anderson have both commented that Price is, in effect, the "control" for the film: Price him self noted that he was "the one who'd gone through it all, and was there as a viewpoint Malcolm was developing towa rd." That's an accurate appraisal.

The score itself is nearly perfect in

Diplomat in Talent Push

HOLLYWOOD-BY-THE-SEA Fla.-The Diplomat Hotel will present a summer-time main-room policy of young discovery talent, according to Irwin Cowan, owner of the large, luxurious resort. While making it quite clear that the hotel will not be running unknown acts or holding amateur-hour auditions during the summer, Cowan is very much aware that nightclubs need to evelop their own stars.

As of today, the doors are open to

young singers, groups and cor ans from all over the U.S. The Dip-lomat with Ron Wayne (former producer for the Jackie Gleason show) will screen applicants and back those selected with a large band heavy promotional support and pro fessional directorial guidance. As soon as the applicants begin making themselves known to Wayne and Cowan, the new program will begin. Cowan is hoping for a start late this fulfilling both Price's musical cri-teria and Anderson's dramatic and thematic needs. The playing is re-strained, characterized by the lean interplay of Price's keyboards with cursions, save for Price's "Pastoral" and a sequence where Travis (McDowell) is entering London in the van of a musician (played, logi cally enough, by Price), are pared down to place an emphasis on

Price's simple but incisive lyrics. The film itself may demand sev-eral exposures to fully reveal its incomplexities. Certainly its length is a strain; less obvious is the visual style, an abruptly episodic form that cheerfully ignores the usual methodology for film continu-

But Price's score, just released by Warner Bros. Records, is a triumph, and should serve as a fine model for future attempts at fusing the sensibilities of music with the demands of SAM SUTHERLAND film

Signings

Columbia, after a stay at United Artists Records. Group consists of Beach Boy Brian Wilson's wife Marilyn and sister-in-law, Diane Rowell. Wilson writes and produces for the act. . . Raymond Louis Ken-nedy's Rayke Music has signed for o-publishing with A&M's Irving/ aluo division. The songwriter has composed recent singles for the Beach Boys and Beck, Bogert & Ap-At General Record Corporation

(GRC), a Michael Thevis Enter Smith, writer-producer, signed by Thevis to an independent produc-tion contract with GRC. Smith brings to the Atlanta-based operation credentials including a recent Loleatta Holloway single, shipped last month on GRC's Aware label. He's also written for Tyrone Davis Jackie Wilson, Betty Everett and Billy Vaughn, and, as writer and producer, worked with Little Richard, Esther Phillips and the Drifters. . . . Other GRC moves include another writer, Sammy Johns. Johns will also handle duties as a vocalist, with his handle duties as a vocalist, with his first GRC single just released, pro-duced by Jay Senter in Atlanta at GRC's Sound Pit... GRC has also signed vocalist Loleatta Holloway on the Aware label (see above). Contract also covers writing. tract also covers writing. . . . Final GRC signing this week: Kalamazoo's Ripple, seven-man progresve soul group. Single due in mid-

Adelphi Records has signed vet writer Gerry Goffin to Adelphi's standard one-LP, non-exclusive contract. Signing covers the new Goffin album, written with keyboard veteran Barry Goldberg. Double-disk package focuses on po-litical turmoil, with Goffin completing initial compositions prior to last fall's elections and then adding additional material later. First s from "It Ain't Exactly Entertainment" will be "Maryland Again."

Michael Dinner, young singer-songwriter from Denver who has been playing the club circuit in the East, has signed with Fantasy Records. He's now living in California, reportedly to overco his lack of exposure out there. Vittorio Benedetto and Jin lenner, principals of C.A.M.-U.S.A.

(Continued on page 21)

Who/Where/When

(All entries for WHO-WHERE-WHEN should be sent to Sam Sutherland, Billboard, I Astor Plaza, New York, N.Y. 10036.)

J. GEILS (Atlantic): Minnaapolis, Minn., Juna 23; Auditorium, Milwaukee, Wisc., June 26. PHILIP GLASS: Max's Kansas City, N.Y., CANNONRALL ADDEDLEY (Capitol) Field, Danver, Juna 26- July

Ebbets Field, Danver, Juna 26- July I IRLINE (Warner Bros.): Western Front, Cambridge, Mass., June 14-17; Le Hibou, Ottawa, Ontario, July 2-8.

Cembridge, Mass, June 14-17; Le 16bou, Ortswa, Ontario, July 2-8. BILL ANDERSON (MCA): Appalachia Laka, Brucaton Milis, W Va, July 1; Caraland Park, Columbus, Ind., July 4. AZTECA (Columbia). Pine Knob Pavillon, Independence Township Mich. June 17; Whiskey A Go Go, Los Anne 27- luly 1

geles, June 27-July 1.

BACHMAN-TURNER OVERDRIVE (Mercury): Washington, D.C., June 17, Chattanooga, Tenn., June 22; 49th Street Theate, N.Y., June 23.

JIM BAILEY (United Artist): O'Keeta Center, Toronto, July 5-7, HARRY BELAFONTE (RCA): Cassars

ARRY BELAFONTE (RCA): Cassara Palsce, Lee Vegas, July 5-25. LACK OAK ARKANSAS (Atco): Lake of the Czarks Stadium, Camdenion, Mo., July 4; Palsce Theatre, Dayton, Ohi, July 5; Convention Center, Louisville, Webbild.

y., July 6. F BOONE FAMILY: The Ro PAT BOONE FAMILY: The Roosevelt Ho-tel, New Orleans, July 5-16.

BONNIE BRAMLETT (Columbia): Free Park Concert, Philadelphia, June 17; Music Hell, Houston, Taxas, June 30. BRITISH ROCK INVASION: Cape Cod

Collegum, Cape Cod, Mass., July 1; Steel Pier, Allantic City, N J., July 3; Merriweather Poet Pavition, Columbia,

JAMES BROWN (Polydor): Municipal Auditorium, New Orleans, July T.
JIM ED BROWN (RCA): F1. Rucker, Ala.,

JIM ED BROWN (RCA): Fl. Rucker, Ala., July 5-6.
MARTI BROWN: Radcliffe, Ky., July 2: New Castle, Ky., July 3: Dry Ridge, Ky., July 5: Cynthiana, Ky., July 6. JULE BUDG (RCA): Raleigh Hotel, S. Fallaburgh, N.Y., July 3. DAVE BRUBECK (Allantic): Wolfman Amphitheatra, Central Park, N.Y., July

CACTUS (Atlantic): Alpine Arena, Prits-burgh, June 17. VIKKI CARR (Columbia): Starlight Theatra, Indianapolis, July 6-7. CARPENTERS (A&M): Music Fair, Valley CACTUS (Atlantic): Alpine Arena, Pitts-

Forge, Pa , July 3-6. DHNNY CARVER (ABC): Boise, Idaho July 2, Salt Lake City, July 3-5; Butta, Mont., July 8. CHEECH & CHONG (A&M): Circle Star Theater, San Carlos, Calit., June 29-

CHICAGO (Columbia): Sait Paleca, Sait Lake City, July 4; Collseum, Spokane, Wash., July 6 JERRY CLOWER (MCA): Watermalon Festival, Atlanta, Ga., July 1; City Hall, Colbert, Ga., July 4. COMMANDER CODY (Paramount): Ar-

COMMANDER CODY (Pleasenourt): A-mony, Anchongy, Alaska, July 8.
CHRIS COMMER (Strayns): See Shect.
Per Sisted, NY, July 8.
Display (Strayns): See Shect.
Per Sisted, NY, July 8.
Display (Strayns): See Shect.
Per Sisted, NY, July 8.
CHICK COREA (Polydor) Newpord Juzz,
Philhammore Isak, NY, July 6.
Risk, Certial Park, NY, July 6.
Risk, Certial Park, NY, July 6.
CHOS COUNTY (Intellig) Sister See Cooks COUNTY (Intellig) Sister See
July 27-July 1; Siber Race, Cincinnati,
July 1.

July 1.
THE CRUSADERS (Blue Thumb): Ma-sonic Temple, Detroit, July 1.
BOBBY DARIN (Molown): Oxidate Music Theatre, Wallingford, Conn., July 2-8.
DANNY DAVIS & THE MARWILLE BRASS (RCA): Clewtend, Ohio, July 1.
THE DELLS (Chess/Janes): Mid-South Collesum, Mamphis, June 20, Jifk Ches Link July 2.
The Chess (Janes): Mark 2.
The Chess (Janes): Mar

ter for the Percorning Arts, Westing-ipn, July 7.

DETROIT (Paramount): Yack Rec Cen-ter, Wyandotts, Mich., June 23: Time Tunnel, Jonesville, Mich., June 29:30: Soundstorm '73 Pop Fastival, Monti-cello, Iowa, July 2; Cheboygan, Mich.

Cello, Towa, July 2, Chrebotygan, Wich., July 6, Ossa Cibb, Wildwood, N.J., Juna 20-24. ROY DRUBKY (Mercury): Nashvilla, July 2; Charleston, S.C., July 6-7. DAVE DUDLEY (Mercury): Long Baach, Callt., July 1; Mieror Pond, Drisk Lalza, Bend, Oregon, July 4. OKIE DUNE (ODP): Ramada Inn, Tucson,

Ariz., July 2-14 EXILE (Wood NAME. (WoodenNickle): Memorial Hell, Racine, Wisc. July 3.
Roberto F. LaCK (Atlantic): Shee Stadium, Ousens, N.Y., July 4.
POCUS (Sm.): Civic Auditorium, Santa POCUS (Sm.): Civic Auditorium, Santa Vancouver Gardens, Vancouver, B.C., July 5.
Vancouver Gardens, Vancouver, B.C., July 5.
Vancouver, Santa Vancouver, Sa

PHILIP GLASS. Manager State 19 June 19 GENESIS (Buddah): Manposa Folk, To-ronto, July 6-8. THE GRATEFUL DEAD (Warner Bros.): Pacific National Exhibition Center, Vancouver, B.C., Juna 22; The Col-seum, Portland, Oragon, Juna 24; Seattle Center Arena, Seattle, Wash.

June 28.
GREAT PRIDE (Castle): Red Onion, Bar-rington, N.J., June 20-23; King Theatre, Gloucester, N.J., June 24.
AL GREEN (HI): Mamorial Auditorium,

AL GREEN (m).
Dallas, July 1.
JACK GREENE (MCA): Watermalon Fee-tival, Allenta, Ga., July 1; Western Il-linois Fair, Griggsville, July 4.
JO JO GURNE (Asylum): Memorial Hall

JO JO GURNE (Asylum): Memorial Hall Racine, Wasc., July 3. BUDDY GUY & JUNIOR WELLS (Atlan-tic): The Eggress. Vancouver, July 3-7. TOM T. HALL (Mercury): Six Flags Over Mid America, Euraka, Mo., July 6. JOHN HAMMOND (Columbia): Fairgrounds, Des Moinas, Iowa, Juna 17 Municipal Auditorium, Kansas City Kansas, Juna 19. JOHN HARTFORD (Warner Br os.1 Valley

JOHN HARTFORD (Manner Bros.) Valley View Park, Yorf, Pa., July 4. 18AAC HAYES (Star), Municipal Audio-rium, Kanasa Cily, Mo., July 1; Aria Crown Theatar, McCormeck Place, Chicago, July 3; Music Park, (Beuleh Park), Columbus, Ohio, July 4; Munici-pal Audiorium, Mobile, Ala, July 6. STAN HITCHCOCK (Caprice): Radicitie, Ky, July 2; Mew Castle, Ky, July 3; Dry Ridge, Ky., July 5; Cynthiana, Ky., July

IT'S A REALITIFUL DAY (Columbi s Stadium, San Diego, June 24; An-rws Amphitheetre, Honolulu, June

MILLIE JACKSON (Polydor): Civic A MILLIE JACKSON (Polydor): Chric Audio forium, Thiobasu, La., July 3; Coli-seum, N. Myrtie Beach, S.C., July 4; Frontier Blac, Columbia, S.C., July 4; Frontier Blac, Columbia, S.C., July 4; Parillon, Independence, Mich., June 25; Yemon Civic Sports Aren, Yemon, B.C., June 27; Ouern Elizaber, The-star, Vancouver, B.C., June 30; Rodos Grandstand, Williams Lake, B.C., July MICHAEL, KAMEN (Altaric, The Gal-ter, Asson, Colo., July 5.

lery, Aspen, Colo., July 5.
THOMAS JEFFERSON KAYE (ABC):
Castle Creek, Austin, Texas, July 3-8.
THE KENDALLS (Dol): Allanta, Ga., July

6-8.
STAN KENTON (Phase 4 Stereo): The Brown Derby, Norton, Ohio, July 2: Idora Park, Youngstown, Ohio, July 3: Holday Inn, Peabody, Mass, July 6-7.
GLADYS KNIGHT & THE PIPS (Buddah): Shea Stadium, N.Y. July 3: Braves Stadium, Atlanta, Qa., July 6. SAM LEOPOLD (Mercury): Retzo, Chi-

SAM LEOPOLD (Mercury: Hatzo, Unicago, July 6-7-8.
BUZZY LINHART (Allantic): Tower Theater, Upper Darby, Pa., June 18.
LORELE! (MGM/Varva): Opera House, Chicago, July 2-28 HENRY MANCINI (RCA): Pine Knob

Mich., July 4-8.
MANDRILL (Polydor): Nawport Jazz,
Phiharmonic Hall, N.Y., July 1.
CHUCK MANGIONE (Mercury): Newport Jazz Festival, Phitharmonic Hali. N.Y..

July 5. ERBIE MANN (Atlantic): Paramount Northwest Theatra, Portland, Oregon, June 21; Paramount Theatra, Seattle, Wash., June 22; Oakland Stadium, Oakland, Callt., Juna 23; Holtywood Bowl, Los Angeles, June 24; Carnegle Hell, N.Y., June 30; Stadium, Atlanta, Go July S NY MATHIS (Columbia): Kings

Castle, Lake Tahoe, July 2-8.

JOHN MAYALL (Polydor): Philharmonic JOHN MAYALL (Polydo): Pinhammori-Mila, NY, July Pinhammori-Mila, NY, July Wintelsten, LEE MICHAELS (Columbia): Wintelsten, LEE MICHAELS (Columbia): Wintelsten, Mooren, Azec Quantrer (Aliannic): Newport Jazz Feetival, NY, July 3.

NARVEL FELTS (Cliniamori): Andrews Pinca, Christoche, Onloi, July 4.

NARVEL FELTS (Cliniamori): Andrews NY, B., Ma, July 4.

NARVEL FELTS (Cliniamori): Andrews Milace Fair, Rockvitte, Ma, June 12-17.

Milace Fair, Rockvitte, Ma, June 12-17.

Chattanooga, Tenn., July 1; York, Pa, July 4.

July 4 NITTY GRITTY DIRT BAND (United Art-ISTY GHITTY DIRT BAND (United Art-IBY) York Pa., July 4. RPHAN (London): Pannsylvania Folk Festival, York, Pa., July 3-4. ASSAGE (Warner Bros.), Memorial Hall, Racine, Wisc., June 22. IME PERSUADERS (Atlantic): Thiba-daux La., July 3. PLYNTH (Castla): Open Door, Had-donfield, N.J., June 23. POINTER SISTERS (Blua Thumb): Boarding House, San Francisco, July 3-8. THE PERSUADERS (Atlantic): Thiba-

3-8.

POTLIQUOR (Chess/Janus): Civic Canter, Monroe, La., Jura 22; Rapid City, S.D., Jura 30.

ANDY PRATT (Columbia): Civic Canter, Providence, R.I., June 22.

ELVIS PRESLEY (RCA): Nashvitle Municipal Auditions Nethribia.

ELVIS PREGLEY (RCA): Mashvitle Municipal Auditorium, Nashville, July 1; My-rid, Okthorome, City, July 2; John Pinnie (Alfantic): Mariposa Folk Feethwal, Toronto, Omt., July 6-8. MaSOM PROFET (Warner Bras.) Memo-rial Hall, Racine, Wisc., June 22. RARE EARTH (Arer Earth): Civic Audito-rium, Jopin, Mo., July 1; Hirsh Coli-seum, Shreveport, La., July 3. MR. MOE BEE READY (Camaro): Tour of Ficints, July 1.

MR. MOE BEE HEADY (Camaro): Tour of Florida, July 1-31. RED, WHITE & BLUE GRASS (GRC): Festival, York, Pa., July 1-4; Exit Inn., Nashville, July 6-7. DEL REEVES (United Artist): Young Businessmen's Park, Martin, Tann.,

ROBERTS (A&M): Graat les Annapolis Md. June 15

17.
KENNY ROGERS & THE FIRST EDITION
(Jolly Rogers): Riverside Park,
Springfield, Mass., June 17.
SEALS & CROFTS (Warner Bros.): Mamoral Colseum, Corpus Christi, July 1.
THE SONS OF THE PIONEERS (RCA): Ponderosa Hotel, Reno, June 11-July

Main Point, Bryn Mawr, Pa., July 5-8. STAPLE SINGERS (Stax): Hampto STAPLE SINGERS (Stax): Hampton Roads Colsaum, Hampton Roads, Va., June 29; Mid South Coliseum, Mem-phis, Tenn., June 30; Shee Stedium, Flustning, N.Y., July 3; Atlanta Stadium, Atlants, Ga., July 8 STYLISTICS (Avco): Tour of Jemelca and the West Indies, July 3-11. SURPHISE (East Coast): Ebbels Flaid,

SURPRISE (East Coast): Ebbeis Flad, Denver, July Sublies, Jubiles Audio-rium, Edimonton, Alberts, June 25, Ju-bias Audiorium, Calegary, Alberta, Audiorium, Calegary, Alberta, Alberta, June 27, Egiress Gub, Van-couver, B.C., June 28, BILLY TAYLOR (Bel): Lincoln Cale Newport Jazz Festiva; N.Y., July 4, Losis Armston Bistulium, NY., July 4, Alberta, June 28, Alberta, June 28, Alberta, June 28, Losis Armston Bistulium, NY., July 4, Alberta, June 20, Alberta, Albert

SONNY TERRY & BROWNE MCCHEE

(AMM) The Celler Door, Washington

D.G., July 2-7.

VONDA VAN DYKE (Myrm): Top of the

World, Dency World, Fla., July 2-15.

BILLY WALKER (MGM): Tomber

Junction, Parkers Lake, Ky., July 1:

Frontier City, Osted, Mich., July 1

T-BONE WALKER (Warner Bros.): Le

HIGGO. CIRSHO, Onl., July 2-8.

MILDOY, WALTERS (Chess): Cooleni, To
WALTERS (C

WEATHER REPORT (Columbia): Jabber wocky Club, Syracuse, N.Y., June 26 BOBBY WOMACK (United Artist): Con-

ntion Center, Daltas, Taxas, July 1; lantic Jazz Festival, Atlanta, Ga., July

S.
STEVIE WONDER (Motown): Shea Stadium, Queens, N.Y., July 3; Atlanta Stadium, Atlanta, Ga., July 8.
FARON YOUNG (Mercury): Lone Ster Ranch, Reeds Ferry, N.H., July 1; Martime Academy Show, Buzzard Bay, Mass., July 2; Sussex Bowl, Sussex, Wire., July 2; Sussex Bowl, Sussex, Wire., July 2; TOP QUALITY



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JUNE 23, 1973, BILLBOARD

Talent in Action

MII KWOOD

Hilly's, New York Hilly-is, New York
Millwood, a Paramount Records act, is a
refreshingly sumy trio, bringing, a blend of
killed acousieg justia work and fine threepart tarmonies to the initimate and comfortable surroundings of Hilly's. Group includes
Rochard Octases and Jim Goodkind on the
guitars and Ben Orzechowski on bans. All
take turns on vocal leads in addition to composing the music they performed from
Milkwood. Their Paramount clebut LP.

Milkwood. Their Paramount clebut LP.

on of other material like Dy n's "I Shall Be Released," was a good idea but the act still needs more variety in the pacing of numbers to insure maximum au-dience inserest. Milkwood performed in dif-

STYLISTICS FIRST CHOICE Copacabana Club, N.Y.

Copacathana Club, N.Y.
Riding on a wave of enormous success
with one chart his after another, the Stylissics, Avos Records, made their Copacabana
debut, May 24, with much of the flamboyance and showbiz savry that bas, in a remarkably short period, made them the toast
of Philadelphia, and much of the rest of the stry as well.

A tight-knit group with an inimitable vo-cal style, the Stylistics, led by Russell Tompkins Jr., with music direction by Robrompins Jr., with mean unrection by roo-ert Douglas, showcased the award-winning marriage of their own singular talents with the unique Philadelphia sound of a small hat incredibly skillful band of black song-

heat merchiby sailful band of likes long. These opening sight; efferings which read like a lin sight of the left 100 chant, included, "Newt Gor to Herves," "Read to Heat a line of the left of the l

created.

In spite of this, the group is unified, and works hard at getting its act together. Best selections of its set were "Armed & Extremely Dangerous" and "Good Mornight Heartsche."

RADCLIFFE JOE

ELECTRIC LIGHT **ORCHESTRA**

Hollywood Palladium

ff the hrilliant and tumultuously ac aimed set the ELO provided at a police claimed set the ELO provided at a ponce-ridden Palladium is any indication, the cur-rent debut U.S. tour of this offshoot of Eng-land's Move will firmly establish a new two-

and a Move will terminy establish a new two-continent superstar act.

As their UA hit single, "Roll Over Beetho-ven," demonstrates the ELO bas perfected a weirdly satisfying gestalt of maine hard-nock and lush classical tags. The group now conand tush classical tags. The group now con-sists of two Move veterans; piledniving drummer Bev Bevan; the man who thought up the whole thing, writer-singer-guistarist Jeff Lynne; keyboardist Richard Tandy who is particularly apt at synthesizer sound ef-fects; plus three youthful escapees from the London Symphony string section. Violinist

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commentary on motionic substegum fock iffs. About those cops, L.A. apparently de-cided this was the week to crack down on suspected widespread grass and pill con-sumption at crowded Palladium concert sumption at crowded Palladium concert dances. But even with all the glowering LAPD troops throughout the hall, the Elec-tric Light Orchestra made the Palladium a soaring playground. NAT FREEDLAND

will cueson as a special ting; his acrossuces are nearly as flashy as his fingerwork and he has the presence to fully establish amplified violin as a standard rock instrument. Dual cellists Mike Edwards and Colin Walker

don't come off as well in onstage amplifica-tion, but are delightful cut-ups in their bi-zarre formal dress and how-destroying

energies.
The demanded encore was "In the Hall of the Mountain King," a classical warhorse which proved remarkably suited to a witty commentary on moronic bubblegum rock niffs. About those cops, L.A. apparently defined the suite of the sui

YOKO ONO Town Hall, New York
Yoko Ono tries. Her Town Hall dehut as a
olo rock artist (sans husband John) was not

without redeeming social value. Backed by the beefy Elephant's Memory Band, and with her famed screaming kept to a min-imum, there were moments of excitment imum, there were moments of excitment and unique interest, but all too few. And when she stopped her set cold to hold an auction on behalf of listener-sponsored WBAI, ("What do I hear for a sleeping bag just like the one John and I slept in? Ten? Twenty?"). Mr. Ono seemed to have lost her audience to a barrage of snickers, jeers and

She duly carried on thereafter performing ongs from her double Apple alhum, "Ap-cosimately Infinite Universe." One was proximately Infanile Universe." One was looking forward to at least hearing her more familiar and likable material such as "We're All Water," "Sisters, O Sisters," and "Born in a Prison" from the Lennon-Ono vebicle, "Sometime in New York City," but they

"Sometime is New York City." but they never appeared.

"Take it off for thirty bucks!" yelled some skid sitting in the orchestra section. With that the Japanese artist, looking much prettier than she photographs, pulled her outer shirt up from over her head. True to his word, the bigmouth got up and planked three teens in front of her. All ticket sales from this benefit went to WBAI.

went to WBAI.

Her final number concluded, she and the Elephants, who looked bored throughout, filed quietly off the stage. Head scratching dent on the way out.

JOE DROUKAS AND HIS CRAZY MAN BAND

The Circus, New York

Amid the psychodelic time-warp of the recently reopened (Electric) Circus, loe Droukas and his band offered a rather interesting set of what were strongly country-rooted rockers.

Droukas, first artist on the Sweet Fortune

label being distributed by Famous, is clearly a child of rock'n'roll whose chief influences include Robbie Robertson and, of course,

include Robbie Robertson and, of course, Robertson's interrol and everybody cles's) Dylan, It's an ambitious model to follow, and, if Drowdsda lasks: Robertson's cinematic brilliance and his sense of instrumental economy, his first efforts appear to be impressive all the sorner. The brand of first efforts appear to be impressive all the sorner. The brand of first efforts appear to be impressive all the sorner. The brand of the strine, the sorner was the sorner with the property of the sorner was the sorner with the sorner was the sorner was

Apart from the occasional unevenness of the material, and the dangers inherent in following any one influence too closely. Drouka's only real weakness is a debatable one. His onstage presence, while relaxed and confident, is shot through with sudden contortions, suggesting a somewhat more se-date, countryfied Cocker. That may be natu-ral, yet it does seem to run against the grain

of Droukas' mellower moments. SAM SUTHERLAND ANDY PRATT JIM BUFFET

JIM BUPFET

Max's Kansas City, New York

As Andy Pratt mounted the stage, it became apparent that his premature cult status
had already created a sense of anticipation
had si rate for debut performances on hot,
cramped stages. As one of Columbia's prime
contenders for the role of the next Super
Songwing Personality, Pratt was better
armed than many, having had an early fisnatic New England following for several
years now.

ars now. Such a warm-up is a two-edged sword. Such a warm-up is a two-edged swort, however. And, if Pratt was opening to an un-usually positive audience, that adoration may also have been misleading. As a record-ing talent, his first allown clearly demon-strated a rich melodic style, a wicked sense ad a nicely non-oriented taste for

As a live performer, however, Pratt's madequacies seem glaring. The man him-self obviously has skills, but Pratt has yet to self obviously has kills, but Praxt has yet to successfully transfer the rich returnes of his studio work to the stage. His fluid fabetto, which stuned most listeners on "Avenging Annie." his first single, here sounded un-prisingly thin and somewhat rough. While his band offered some strong elements, no-tably in the concess guitar work, the overall effect was slightly disjointed.

effect was slightly disjoined. Opening to a more hostle reaction was Jim Buffer, a newomer signed to ABC. In-dustry heavies appeared put off by Buffer's down-home approach, but it was clearly Buffet who understood the situation and rose above it to turn in a balanced set of originals. Buffer's support, consisting of mouth harp and washboard behind his own they'm arouties (or his al-Buffet was hardly a pop music giant. But his strength as a performer proved that he was, in the end, a lot stronger, at least on-

ROCK 'N' ROLL REVIVAL VOL. XIII

HEVIVAL VOL. XIII

Madison Square Garden, New York
There's nothing like a Richard Noder rock
i'vell revival show for letting the good
times roll. This lastes delition proved no exprojon. Pett Beread Lee appeared the feasure astraction recreating her early 6th shist
new has "Dun Dun" and "I'm Sorry," with a
flery verw. "Must Dynamite" even mangade to slip in her lastest early, Kristoffraroll "Nobody Wint," without incurring the
what of the nonstatic meditated as la Rick
what of the nonstatic meditated as la Rick

Nelson.

Damy and the Juniors performing "At the Hop," the Shirelles singing "Soldier Boy" and the Five Saints bringing back in the Soil of the Night" reminded one of the days when rock in roll groups only sang and seldom wrote or played their own instru-Chubby Checker again confir

that he is no ancient rock relic of the past, hut a smooth, vibrant performer with a great feel for r&h. Checker should not stay glued ret tor r&h. Checker should not stay glued to these revisal although his contribution to them is, as always, worthy and well received. Headliners Chuck Berry and Bo Diddley were used spun agly, undercooing the tight ship commanded by Nader. Even so, the esstal flavor of each was captured as the erans paraded rock history before us-bby Comstock's band complemented all blasts from the past.

BLOODSTONE

Kaintoow Gritt, New York London Records took an unusual ap-proach to showcasing Bloodstone, label at-playing the Apollo wptown. In an effort to expose the band without having to lure the masses to travel those distances, a special re-ception at the Rainbow Gritt was set.

masses through the second of t

"Natural High."
Bloodstone's strength is, in large part, fur-ther enhanced by their experience, since the hand's principals have been together for quite white. With additional exposure, and the attendant freedom to further refine their contemporary rikb style, Bloodstone may well figure prominently in both rikh and pop markets. SAMSUTHERLAND

CHRIS RUSH

Butter End. New York

Bitter End, New York
At the lastest jaw reterant to penetrase the
Bitter End, etch which had, in recenty sear,
Bitter End, etch which had, in recenty sear,
Charles Lloyd again proved that Paul
Colly's broadening of his looking tastes in
on acidiset. Useful pellide in sold cit own
which machied the intensity, if not the size,
Lloyd, like other constemporary jazz playtary. Coxyd double-backer.
Lloyd, like other constemporary jazz playn, has been inhifting his stylistic sails to
each a few gasis of the prevailing winds of
basis for otherwise, free John sinternaeshal
basis for otherwise, free John sinternaeshal
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bases for otherwise free-form instrumenta

Stop Drugs Show Aug. 18 excusions. Unlike many, however, A&M's NEW YORK-Paul W. Wolfe. Chairman of the Camp Jaycee/Ston

the Drugs Concert, a project set to sponsor a concert at Jersey City's Roosevell Stadium, has issued a plea for support from the music indust in providing talent for the propos

Aug. 18 show.
Wolfe has already secured promises of support from several area "oldies" groups, but notes that more support will be needed if the benefit ert is to be held.

Concert proceeds will be used to build a summer camp for the mentally retarded youth of New Jersey. Those interested in participating or seeking more information about before June 29 at the project offices, 8 Lincoln Ave., Carteret, N.J. 07008.



Rush is clearly intelligent, definitely very funny but also, like many of his contempo-ranes, occasionally guilty of simply punc-turing stereotypes when additional depth might provide real bumor. Contemporary humor, yes: but does Rush celebrate hipness or view it as pretense? He appears to be at-tempting both, which is something of a con-He records for Atlanti

SAM SUTHERLAND



Leon Russell Centers Complex In Lofty Tulsa Church/Studio

By DICK FRICKER

TULSA, Okla.—Shelter Records, the Leon Russell-Denny Cordell label distributed by Capitol, has set up a music complex unprecedented for this area. Headquarters is the converted Third Street Church, contain-

Salyers Into Artist Mgt. NEW YORK-Joe Salyers, former general manager of Lincoln Control of New York and the Long.

NEW YORK—Joe Salyers, former general manager of Lincoin Center in New York, and the Los Angeles Philharmonic Orchestra at the Hollywood Bowl, resigns as head of his own financial management company at the end of this month to enter personal management of contemporary music artists.

Currently, Salyers heads Sterling, Salyers, Altman, Inc., in Beverly Hills. The firm is an outgrowth of Salyers Financial Management Co., handling Three Dog Night, Steppenwolf and Black Oak Arkansas.

He will retain offices at his present address, 260 S. Beverly Drive. In 1962, Salyers assumed the post of general manager for Lincoln Center Philharmonic Hall, handling booking and operations for the facility. He handled similar duties for the Los Angeles Philharmonic during 1966-67.

Chi Rock Spot Closed

CHICAGO—The Kinetic Playground, rock ballroom bere, closed last week following a final concert by Savoy Brown on June 2. The hall bad been renovated and reopened by Howard Stein last December.

Carl Rosenbaum, manager of the hall, directed operations for Stein, who is headquartered in New York. Rosenbaum cited rising production costs and audience violence as key factors in the decision, noting that the ballroom had winessed "the kind of violence I've never seen in any rock in roll situation."

Rosenbaum also noted that the Playground had posed the same costs as the Aric Crown Theater and the Auditorium here, and involved "ten times the work" for the hall's operators.

The renovated Playground had offered a new stage and sound system in efforts to draw audiences, along with "meditation booths," but the continuing increase in security prohlems outweighed the original plans for the hall

plans for the hall.

With the demise of the Playground, the Aragon Ballroom hecomes Chicago's only rock ballroom.

Bonos Team with Garrett One More Time on Single

LOS ANGELES—Sonny & Cher have made at least a partial reconciliation with their "Gypsies, Tramps & Thieves" producer, Snuff Gairrett. A Cher solo singles session has just been produced for MCA Records by Garrett.

However, there are no new longterm contracts between Garrett Productions and The Bonos. Thus, it remains up in the air whether Garrett, who had a No. 1 single this year with the "Night the Lights Wert Out in Georgia," will produce future Sonny

& Cher product.

JUNE 23, 1973, BILLBOARD

ing a studio with 20-foot-high ceiling, the board from Russell's legendary Skyhill Studio in Hollywood, and new 3M recorders.

Sbelter has been pursuing a policy of giving studio time in exchange for options on the records produced. Pete Nicholls, company administrator here, explained that Shelter is seeking to break new artists via regionally distributed singles.

"Singles are so cheap to put out in a selected area." be said. "To actually market a single in the Texas-Oklahoma area would cost peanuts. If we put out twenty and one breaks as a national hit, we're all right."

Nicholls and Sbelter are quite consciously boping to increase decentralization of the record business. However, the company will maintain a liaison office in Los Angeles.

Russell personally owns Paradise Studios on Grand Lake, a 90-minute drive from Tulsa. To date, this facility has been used for recording by Russell and by Bob Seger, as well as for rehearsal of Russell's current

New Concert Formula Shelter has also developed some nique concert concepts. Instead of

unique concert concepts. Instead of advances from promoters, Leon Russell's concert contracts call for each party paying their own expenses and splitting net receipts under a prearranged percentage for-

Russell has decided on a ceiling of 50 concert dates annually and all but a handful of his 1973 openings have been filled. "We prefer playing small towns," said Nicholls, "because it isn't part of a series, better than last week and not as good as next week." On the drawing board are plans for Russell's first Orient

Sbelter roadies maintain all the concert equipment at the church and are trying to construct a covered outdoor stage to cut down on rain cancellations.

Slated for Tulsa delivery soon is a mobile videotape truck which will be used for visual recording of selected sessions and concert performances.

Audience Curb At Coliseum JACKSONVILLE, Fla.-Follow ing Led Zeppelin's May 7 concer

JACKSONVILLE, Fia.—Following Led Zeppelin's May 7 concert here, W. W. Fish, Jacksonville Fire Marshal, set a maximum attendance limit of 10,228 for the Jacksonville Colissam for future events.

Move followed what police termed a "near rio" at the facility. Nearly 15,000 attended the sell-out concert by the English group, and several hundred people without tickets remained outside the coliseum during the concert. Police made 77 arrests and escorted more than 100 from the area.

Fish stated that the exit capacity of the huilding was "nowhere near 15.000." posing fire hazard. When asked why no attendance limit had existed before, Fish said, 'I had no idea that a rock concert or any other event was capable of drawing 15.000 people in Jacksonville as Led Zeprelin did."

after the group's Tampa performance, where they broke the Beatles' record for the largest paid concert attendance in U.S. history.

Jacksonville con



ELTON JOHN, right, pens his signature to a contract calling for John Reid, left, to represent him in all fields. Reid, formerly with Motown in England and later Dick James Music, where he met John, is now president of Rocket Records, the firm which John, Bernie Taupin, Steve Brown and Gus Dudgeon formed.

Greene Offers Aid to Victims

NEW YORK—Hollywood record producer Charles Greene has contacted the Governors of 13 states with an offer of financial assistance for victims of recent tornados which ravaged the southern regions of the

U.S. Greene reportedly instructed his lawyer, Alfred Schlesinger, to draft an agreement through which all profits due Greene's company, Greene Mountain Records, from its current release of the new of the of

Greene's message was directed to Governors in Alabama, Arkansas, Florida, Georgia, Virginia, Kansas, Tennessee, Mississippi, Michigan, North Carolina, Oklahoma and Texas. Greene noted in those wires that be would make monies payable either to the Red Cross or to the appropriate public service agency aiding tornado victims in each state.

The Faces Get New Bassist NEW YORK-The Fa

NEW YORK-The Faces, Warner Bros. group, bave replaced bassist Ronnie Lane, who left the group following their recent U.S. tour. New bassist is Tetsu Yamauchi, formerly with Free.

American Talent Intl in 3d Yr.; Payne Is Promoted

NEW YORK—American Talent International celebrates its third anniversary on June 27, following a year of "dynamic internal and external growth," according to Ira Blacker, executive vice president, who signalted the occasion by announcing the appointment of Bruce Payne as vice president.

Ann Arbor Park Series

ANN ARBOR, Mich.—The Ann Arbor Community Parks Program has set its summer free concert series for 1973, to be beld again this year just outside the city at Otis Spann Memorial Field.

Memorial Field.

Series will include 10 outdoor concerts, running each Sunday afternoon from 2:00 p.m. to 6:00 p.m., with the exception of July 1. First show was June 10.

The 1973 series marks the seventh consecutive year that free musical gatherings bave been organized

bere. Community services provided to Parks Program participants in recent years have included community staffed and controlled medical and security forces, low-priced organic food and refreshments and the opportunity for young bands to play to Ann Arbor audiences.

This year, one of the first concerts will be video taped in its entirety, while all concerts will be recorded. Video and audio tapes will be made available to participating bands and for other educational, programming

when and audio tapes will be made available to participating bands and for other educational, programming and promotional purposes. Child care, sales of goods produced by local artisans and craftspeople and on-site voter registration will also be provided for the first

Rare Earth Busts Kennedy Record

time at all concerts

NEW YORK—Rare Earth set a new attendance record for rock and pop concerts at Robert F. Kennedy Memorial Stadium in Wasbington, D.C., drawing between 55,000 and 60,000 as headliners on a bill which also featured Mandrill, Buddy Miles and Funkadelic.

Ken Hopkins, assistant Stadium manager, announced the attendance figures, notable in that the audience was nearly all black. Rare Earth is a

white group.
Rare Earth manager Ron Strassner cited the other acts as vital to the attendance figures. Blacker cited Payne's role, as an agent, in handling ATI acts Early, Wind & Fire, McKendree Spring, Deep Purple, Uriah Heep and Fleetwood Mac. The appointment marks the first such title in ATI's history, and, according to Blacker, is the first step in a major third year expansion

program.
This year found ATI entering into the packaging and production of legitimate theatrical ventures and all led projects lik, including a special with Time Dop, Night, the "Rock" in Roll Circus," which toured last year and will be produced as a projected weekly selevation series, following the recent completion of negotiar dependence of the recent completion of negotiar vision; the development of a special department for handling black acts, and the appointment of Jane Friedlander to overnee the theatrical Venance of the project of th

Grech Auditions For Band Set

NEW YORK—Ric Grech, former bassist with Family, Blind Faith and Traffic, is auditioning lead vocalists for his newly formed band. Unnamed group also includes Mitch Mitchell, drummer for the Jimi Hendrix Experience: Poli Palmer and Jo Jammer.

Grech is managed by the Robert Stigwood Organization.



have signed r&b performer and composer Warre Wilsen to the Captol r&b division. Wilson was former lead vocalist with The Popular Five, and will now be produced by lenner. Initial product is due for summer release. Maury Lathower bandled the negotiations for Captiol handle all publishing. ... Mee Bee Ready has been signed to Dr. Cool Productions, talent management firm operating in Miami.

At Tix Records, guitaris Robert Lockwood, Jr., stepson of legendary Lockwood, Jr., stepson of legendary and association of Aex "Rec" Miller, has signed a recording contract. Also newly-signed at Tix is Legy Riddle, formerly associated with Rewwise McGhee and earlier a traveller with A. P. Carter during his search for traditional material. Riddle, also a guitarist, plays mandolin and piano as well.





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Radio-TV Programming

WB Pitches Artists Via Phone or Disk

LOS ANGELES-Warner Bros. Records has launched a series of monthly beeper phone interviews between their recording artist and radio station air personalities and will issued promotional albums of the interviews. Boh Glassenherg. promotion executive for the label, said: "We hope to get our artists in touch with every radio station across the country which wants to have that 'live' in-studio feeling on any given radio show."

Each month, an artist with a hapening single or album will call ra dio stations and talk to an air personality program director or music director at a pre-arranged time. The station has the option of taping the interview or waiting for Warner Bros. to present them with a record

pressing of the interview.

The first artist interviewed was Terry Talbot of Mason Proffit. He spoke to seven air personalities, including John Little of WISM-AM in Madison, Wis.: Jack McKay of WYNE-AM in Appelton, Wis.: Mike Harrison of KPRI-FM in San Diego; Bernie Kimhall at WCMF FM in Rochester, N.Y.; Jim Wood at WROK-FM in Rockford, Ill.: and Nelson at WRIG-FM. Wausau. Wis. In addition, he talked



TERRY TALBOT OF the group Ma-son Proffit chats on the phone with Ron Ball of Programming db, Los Angeles syndication firm. Warner views such as these for a series of ws on disks.

with Ron Ball at the syndication firm of Programming db. Los An-

Glassenberg said that Talbot "really enjoyed the day-long inter-view sessions and that he learned quite a hit from the programmers and air personalities he talked to. We think we have enough material from the Talhot interview to go for at least an EP or perhaps even a full album of Talbot talking about the group. You might say that we tu. ...J our office into 'Warnergate' for the day, bugging the phone and getting all of the questions as well as Tal-bot's answers. His manager, Ron Sales, expressed great enthusiasm with this method of personal contact with stations, especially those stations in outlying areas where the group does not appear live for a few

If the programs prove successful, Glassenberg said that Warner Bros might go to a hi-weekly scheduled

UK Groups Concerts Set

PHILADELPHIA Radio Concerts International a new syndication firm headed by Don Gordon, is launching a series of hour-long concerts featuring British groups. Five concerts have already heen taped: there will be a total of 13. All will he ready for distribution in one pack age by the end of September. Groups already in the can include Climax Blues Rand, Wishhone Ash. Al Stewart, Spirit, and the Fairport

The "Live" concerts have been aped in such clubs as the Marquee, the Greyhound, Rainbow, and Hauff

The series of 13 shows is being billed as "Live From London They're available in stereo with five minutes of spot avails per show Luke O'Reilly is host and purchasers of the package can have their own radio station IDs customized in London; these will come at the top of the hour the half-hour and the end



Radio-TV Editor Robert W. Morgan, morning air personality on KHJ-AM in Los Angeles, will also handle annou chores for this summer's "Heler Reddy Show" on television. flack about Herbert G. Klein resigned as White House director of

communications to join Metromedia Inc. Actually, it doesn't have much to do with radio. Klein will be vice president for corporate relations Joining Willis Duff and Sebastian Stone in their new radio consulting venture will be Dr. Tom Turiechi who'll specialize in psychographic research. Good reports coming ou of the new firm already. It should immediately become the heaviest programming firm in the nation.

Paul Drew, P.D. of KHJ, Los Angeles, confirms that afternoon air personalities Mark Ellot (noon to 3 and Don Steele (3 to 6 p.m.) have left the 5000 watt rocker. * * *

Dick Carter music director of WSPL-FM, progressive radio sta-tion located in the Hotel Stoddard, 4th & State, La Crosse, Wis. 54601, needs album service. Says he had an easier time with record com when he was music director of a college station. La Crosse is a collegelege station. La Crosse is a college-oriented city of 52,000. ... Note from Jerry Boulding, programming consultant, reports that the lineup at WOOK-AM in Washington now has Eddie Edwards 6-10 a.m., John Turk until 2 p.m., Charlie Neal 2-6 p.m., H.B. Bailey 6-10 p.m., James Jack until 2 a.m., and Harvey Johnson 2-6 a.m. Boulding is now sulting WOOK-AM and WGRT-AM in Chicago and has others lined up. Edwards just joined the soul mustation from WOL-AM in Washington and Bailey came from a station in Sacramento, Calif.

J. Miebael Graves has left WROV-AM, Roanoke, Va., where he was morning man, to join WMOD-FM in Washington. WMOD-FM program direc-tor Dave MacName and Graves (Continued on page 23)



KSAN-FM STAFF MEMBERS took second billing to the Boardi Francisco, where Jerry Jeff Walker was performing, but he still found time to visit the progressive station in consort with a bevy of MCA Records personnel. From left: MCA promotion executive Don Wasley, San Francisco; KSAM-FM music director Bobby Cole, MCA Records publicity director Michele Di-Grazia, Walker, and KSAN-FM program director Thom O'Hair.



CARSON SCHREIBER, Music director of KLAC-AM in Los Angeles, was on hand to see Kenny Starr perform at the local Palomino Club. So were a group of other country music artists and record company executives. From left, in back: Starr; MCA Records artist Jerry Wallace, MCA artist relations executive David Skepner, CBS Records artist Barbara Fairchild, KLAC-AM air personality Larry Scott. In front, from left: Schreiber, MCA Records sales vice president Vince Cosgrave, MCA promotion exe est single is "That's a Whole Lotta Lovin"

L.A. Promo Reps Surveying **Area Retail Store Patrons**

· Continued from page 1

Hopefully, the survey will have fringe benefits. "We're trying to convince record stores that they should carry more than just the top 30 bestselling singles.... That people much older than 12 years old are also interested in buying singles, or so I've been able to discern already in the

stores I've surveyed." She said that all of the local promotion people had wanted to find out more about the market "and what kind of people are listening to radio and are influenced by radio. The record promotion executive today is much more than just a person who delivers records to a radio station. If our advertising is to be effective on radio, we have to know all aspects of radio and how influential it in comparison to print advertising or appearances by the artist at con-

Mrs. Basham had done a survey of her own last year, actually work ing in three different record stores. Barry Freeman, record proi executive with Capitol Records, did the same in San Diego. One night at a meeting of the unassociation, during a discussion of record sales, the

idea came up of doing a survey of Los Angeles stores. "If we don't achieve anything

else, at least we'll all be more knowledgeable about what's happening in the record stores of Los Angeles



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Vox Jox

Continued from page 22

worked together about five years world. ... Bob McCabee. WALM-AM, Albion, Mich., wants to subscribe to "Programmer's Digest." Buddy Blake will contact him after reading this, right Buddy?

Neil Gray, program director of KTKN-AM in Ketchikan, Alaska, writes: "Like last year at this time, Alaska Airlines promoted our local Salmon Derby in Seattle, then brought up seven area air person-alities for the weekend DJ Derby. This year, it was Gary Vance from KAYO-AM, alone with KAYO-AM program director Bobby Wooten; Dick Harris and Mark Wayne from Dick Harris and Mark Wayne from KIRO-AM, Emperor Lee Smith from KJR-AM, and Cliff Murphy and Rolle Erickson from KVI-AM. A little better luck this year, as Gary Vance and Dick Harris both caught 15-pounders. We've had a little change in personnel, as Brian Curtis left. Doug Barry, formerly a part-time man and home for mmer, will fill in until Septem ber. Then I'll be looking for an experienced MOR man. We're easy listening and country, but like to stay away from the more music type of guy. Great fishing and hunting here. plus a guy gets some TV experience. Bob Kern still runs the morning show and I'm in the afternoon, Bob

Dorn does an afternoon talk show The letter we printed a week or so ago from Eric Norberg, assistant program director of KMPC-AM in Los Angeles, has drawn much reno tion-both to me and in letters to him personally. John Hightower, pro-gram director of WSUH-AM and WOOR-FM in Oxford, Miss., poses this question in a letter to Norberg: "The question I wish someone would answer for me is this: Why is the record industry seemingly trying to kill singles: Why do small-town record shops not get singles? Why are singles not made of the highquality vinyl that albums are made from? Why is all of the advertising money of record companies spent on albums, instead of at least a little on singles? You'd be surprised at the number of calls we get every day from people wanting to know the album on which a single is found, be cause the potential customer cannot find the single in any record store, department store, anywhere else in town." Does anyone in the record in-dustry wish to reply? I'll print all of the replies I get.

Bobby Rich hired to work at KHJ-AM, Los Angeles: he'd been at WAVZ-AM, New Haven. He relaces Bob Cable, who has shifted to CKLW-AM, Detroit. . . . Ira J. Lipson is the new program director at WFAA-AM, Dallas; he'd heen at WWWW-FM, Detroit. evening personality at WLEE-AM. Richmond, Va., is leaving the station after three years. They were going to give him a \$10 raise for the year. Charlle Sullivan, veteran country air personality, is looking for a good sta-tion. Call him at 405-682-1791.

Any of you program directors would like to team up on a nationwide songwriting contest? Write to Larry Goldblatt, American Song Festival, P.O. Box 4, New York, N.Y. 10046. The winner of this contest will receive \$50,000: 34 finalists get \$1,000. Good event. Check it out if you'd like to sort of get your listening audience involved

Well, David Moorhead, chairman JUNE 23, 1973, BILLBOARD of the advisory committee for this year's Radio Programming Forum, announces details on the air personality awards this issue. I've be ting calls galore about the competition. Make sure you read it: 1 haven't been answering the phone

weeks because David and Lare try. ing to jell the topics for the three-day eting. By the way, if you're plan ning to attend the Forum, may I suging up free trips to Disneyland and

they've been kind enough at Disney land to provide free passes and rides to everyone attending the Forum. We'll have busses leaving and returning to the hotel on Friday evening after the sessions are over.

Ron Favor has joined KJR-AM Seattle, as night newsman; he was program director and afternoon per-sonality at KUEN-AM in Wenatchee, Wash. Using the name of Chet Rogers. ... KSAN-FM in San (Continued on page 24)



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Area Judge to Select DJ Winner

Continued from page 1

The awards will be announced at the Forum, which is being held Aug 16-18 at the Century Plaza Hotel, Los Angeles.

Ten major awards for air personalities in various formats, plus other awards including others for radio stations, program directors, and music directors, will be made on the basis of voting by active members of the radio industry.

Gary Owens, a member of this year's advisory committee, air per-sonality on KMPC-AM in Los Angeles, and announcer for the "Laugh In" television characters. as chairman of the awards committee by Moorhead. In turn, he has named 16 regional awards chairmen who, with their committees, will audition nominees' tapes, selecting regional winners in each format These tapes of regional winners will be judged by a program panel in Los Angeles headed by Owens and five ists in each format will be selected. The formats to be judged in-dividually include: Top 40, MOR standard, progressive MOR, soul. contemporary, country, talk, classical, and religious. Syndicated programming may enter, too, as well as

To enter, an air personality must submit a telescoped version of his radio show, preferably on seven-inch reels at 7h; ips, along with either a filled-in entry blank (in this issue) or a xeroxed copy of the entry blank This aircheck and entry blank should be submitted to the regional chairman according to what area code the air personality works in.

code the air personanty works in. The final winners will be determined at the programming meeting isself. A ballow the printed listing isself, a ballow the printed listing distributed with registration materials to radio people only when they arrive at the Forum. There will be an auditioning room available so the people attending the Forum may lieten to the airricks and mark their ten to the airricks and mark their locked hallor box. This ballot box will be oppened by a professional accounting firm which will tabulate the results.

As in other entertainment awards, the final results will be contained in the traditional scaled envelope and will be opened by the presenter when the award is made at the awards luncheon Aug. 18.

By Professionals In all phases of this year's awards selection process, all the screening and voting will be done by profes-

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P.O. Box 634 Allentown, Pa. 18105 sional radio men who normally make these same judgments in hiring their own air personalities.

Jack G. Thayer, executive vice precision of Nationwide Communications, Columbus, O., has been named chairman of a special evaluation committee to judge tapes of air personalities who have been in the business less than three years. The various regional chairmen will forward the best of these tapes to Thayer, whose committee will make the selections. Special awards will be made in this category. Thayer, long recognized as a pioneer in various broadcasting formats, continually

discovers and cultivates new talent.

Those persons nominated for Air
Personality of the Year on the questionnaires recently sent out to some
900 radio stations coast-to-coast by

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9-208-503-712-515-319 5-303-907 Billboard, will receive a personal letter from Gary Owens with instructions about their entries. Others may enter by sending a telescoped 30minute aircheck to the awards chairman for their area code. This list is

Newsmen should submit a fiveminute tape directly to David Moorhead, KMET-FM, Los Angeles, All entrants should include a brief biography.

In the case where a conflict may exist between a regional chairman and an entrant who may have competed against or worked for him at one time or another. Kent Burkhart, president of the consulting firm of Kent Burkhart and Associates, Atlanta, will judge those tapes, submitting the finalists to Owens.

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mi Beach Fla 33346

Bob Coll

John Lund WGAR-AM

Pat O'Da LJB-AM Box 3726

Mikel Huster KMET-FM SR28 Wibbire Blvd. Los Angeles, Calif. 900

334 Yange St.

Eric Norberg EMPC-AM

Carl Brazell WNEW-AM

5858 Susset 20vd. Los Asseries, Celif. 90

KMET-FM 5828 Withher Blvd. Los Angeles, Calif. 9003

Vox Jox

Continued from page 23

Francisco has added a program for the gay liberation. Me thinks that's egg a liberation. Me thinks that's egg all title far to try to show the FCC you're involved in the community. But the station is even going to play gay music (big question is who's going to pick the music) during the Sunday morning half-hour hou. Arthur Schroeder has been appointed music director of KGB—FM-AM. San Diego. He replaces

Melissa Frank, who recently left the

station to work for Musicom Inc Chuck Adams has joined KCNW-AM, Tulsa, as program director and morning personality. Station is now morning personality. Station is now an MOR-format operation; had been country. Station needs records desperately. Adams also notes: "I really appreciated the fine series on KGB-AM-FM, Showed what hardworking radio people can do. More! Also noted in Billboard that the FCC is taking a look at consultants, who generally do very little in a market except put on a 'dog'n'pony show for lazy management. I find it amazing that since the program con-sultant raised his ugly head (and buge pocketbook), stations coast-tocoast have clamored for his services. If these same managers would get a good program director, give him some rope, they could get the job done for a lot less than the "Drake-Drew-andwhoelse" and at the same time really be of service to their markets. But, most important, is that the FCC has noticed 'canned' stations really are falling short of their commitment to serve their respective markets After all that is what Radio is all about. Guess they'll have to go back to their borrowed McLend Program Book and read the big words about community and public service. Anyway, let's have some more features about the real pro grammers and I'm looking forward to a great time at the Billboard Forum in Los Angeles

Forum In Los Angeles."

Kelth (Tommy Knight) Richards, who'd been prediction manager with the control of the co

Jay Barry with a talk show until 10:30 a.m., Kostka again until noon, a news block with Jim Murphy until 2 p.m., Doug Damp 2-6 p.m., a 6-7 p.m. news block by Murphy, then Leonoff until 11 p.m. Lee Ballon does weeken.

William Dalton has been elected chairman of the newly-formed Washington Area Broadcasters Association. Bill manages WASH-FM, Washington. I remember fondly the story about how George Duncan tried several years ago into talking Bill into going progressive rock with WASH-FM. . Philip H. Ward, 215-643-6354, wants to get started in radio. Has a third ticket. Can anybody help him? ... Jerry Butler has departed KHJ-AM, Los Angeles, and is looking. If anyone needs a major market professional, he can be reached at 213-986-7417... Jack Carnegie is out as manager of WSAI-AM, Cincinnati, and John Bayllss is in. . . Tom Mann, pro-gram director of KALE-AM, Tri-Cities, Wash., has an opening for an experienced morning personality with a first ticket and an adult approach to Top 40 radio. Also has an opening for a woman news director with experience

with a special control of the contro

Seattle area now.

Don Musson: Did you ever find a
man for WJBC-AM? ... William
Hillsek, as ky-gar veceran of he
Hillsek, as ky-gar veceran of he
Hillsek, as ky-gar veceran of he
the new general manager of KOSTPM, Lo Angelse replacin, Norman
Epatein, who left to join fleat ComMichael R. Kyle, station manager of
KWMC-AM in Del Rio, Tex, reports that he would appreciate better
country music record service. Kyle
Jay Marriu unil 2 pm. Damy
McDd funtil 6 pm. Rick Alleu unil
midigity and Hos Barnes on weekmidigity and Hos Barnes on weekmidigity and Hos Barnes on week-

done for a Drewshop and the set of the set o

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Write or call to 523 Edgemont Ave. Lansdale, Pa. 19446 (215) 855-2690 (215) 368-0528 Name Station:
Time State City. State:
Format:
Vears in business:
Submit this entry form completed, or one size it, along with a telescopes version of your radio show 30 minutes fong to the chairmant covering your particular area code.

1973 Air Personality Competition Entry Blank

To publish no sellorial raiserial other see a composed or other To consider all the set of a business of a consideration of the set of a business of a nor for achieffing of integration and achieffing of the first of the f consider all on the state of th nderet which send as a message bad for the send referred to the send of the se content unitable de an ingelego polici do by a aprender. To submit stort publication to results circulation and the To will and and order of the dees. To about sent publication to result circulation and a second read single and a second read singl conducted by an interpretation of the conducted by an interpretation o Budding of derivative of an Andread of the production of the produ To hold uppermost the interest of its eachers firm in Towelle the and to celum rest. To had ure most the interest of the sectors in the interest of the sectors is the interest of the sectors in the interest of the sectors in the interest of th To et les krowingh to accept ester te proper beleese o To enture later the feet of th purumhul, melegeling decepting of in page legels, of new companies of new and under the design of a successful production and a successful production of a successful production THE WICH MELLER THAT CONTROL OF THE MICHAELS O To propose and sell its own publications schely on To real table about the estimate and thom sources of the To maintain absculus subtribut. Of tron southers and second secon To predict and and publishing white to de nive consent. To precince and produce the pilotest standards of the produce of t pournalistic and countries in a stree considerable and a stree considerable and a stree considerable and a stree considerable and a street as a street and a street as a street and a street as a street and a street and a street as a street and a street and a street and a street as a street and a street and a street and a street as a street a not rement and attention of annexes and the freedendards and the freeden other industry. To make swalling and percent of determinations a To english you getter the first the property of the property o TO a ribor to a devertible of the sent of the sent of the ribor of the sent of Than the biplisher. To the definition of the track of the definition of the latest the definition of the latest the definition of the latest act chief the gard of the degree including but the lines. on the court behalf which are unfurther melale produces of the Complete Helling 1 is in the prices which is out his color been complete to the prices of the prices to prefer and or strengthed positions of colors takend the production of the product the control of the co hearts for a face and a face from a drop thought the profit is a face from the face of the ged to a fine to a grant the red the red to The Of Street in the light of the Office of Street in the light of the guch skeet a a tale find a deplacer. Such skeet a any their adventiser. lords we live by A member is desired temperated of the Armenican Continues of rests. - Total Market and Market and The American State of the Control of

Lotin Scene

MIAMI

Mate Records has released Hilda Murillo's latest LP, "Palabras, Paabras" and Anthony Rios' third LP from Peru. . . . At Southeastern Records, Mateo San Martin, company president, has signed an agree-ment with Sono Radio in Lima, Peru, whereby Southeastern be-comes Sono's U.S. representative.

. Justi Barretto, not Ray Barretto, played a dance here June 2, following talk that it was going to be the latter of the two. ... Radio station WCMQ is presenting a concert at Dade County Auditorium July 4.

The bill features El Graa Com Jerry Masucci, Fania Records' resident, and Jose Flores, director of national promotion for the label. were in town last week-visiting local radio stations and their distributor here, Sonido y Discos. Masucci and Flores also hosted an industry osted an industry dinner at the Miami Americana H tel before flying on to Puerto Rico

Contreras Sets Record Firm

MIAMI-Orlcon Records has been formed here, according to Orlando Contreras, a local performer as well as president of the label. First product to be released on the label is Contreras' single "Dame La Mano." Local distribution will be handled, exclusively, by Armada y Rodrigues

opera "Hommy"... Sandro shared the bill with "Hommy" at the Rob-erto Clemente Coliseum and the Ponce Coliseum in Puerto Rico. . . Meanwhile, Harney Averne, presi-dent of the newly formed Mango Records, is in town plugging Eddie Palmieri's latest album

Tropicana Records and Tapes is the newly appointed distributors for Gas Records here. Also at Tropicana, Jose Manuel Penichet, just returned from a California trip, observed that the "West Coast is a terrific, untapped market for salsa music."... Centro Espanol is creating a "Palladium" atmosphere here dances on Wednesday, Friday, Saturday and Sunday night. . . . Will the Fania All-Stars appear with name rock acts at Yankee Stadium in New York this summer? . . . Radio station WQBA presented Sandro in concert at the Dade County Auditorium

ART (ARTURO) KAPPER NEW YORK

Fania Records here has confirmed that the Fania All-Stars will perform at Yankee Stadium Aug. 25. Plans call for the recording and filming of the event . . . Meanwhile, a showcase of Latin music, Puerto a sinvesse of the scheduled for New York's Carnegie Hall this week. Among the scheduled acts are Sandro and Allegro 72. . . . Lupe Quintana, a radio personality for the past 16 years at KCKN-AM, Kansas City, Mo. has been given an award by the city's mayor and city council for service to the local Mexican-American community. She regularly makes announcements on her show of local jobs available.

Patricia and Jacques Cappella are hosting a party here Tuesday (19) for the International Latin Festival, scheduled for Shea Stadium in July. Jerry Masucci and Jose Flores return to town this week following a trip to Puerto Rico for the presenta-tion of Larry Harlow's "Hommy". ... Chucho Martinez Gil opens at

the Chateau Madrid here Thursday (28). Being joined on the bill by Los Muchachos De San Juan, Gil returns to the club after a 20-year ab-sence from its stage. . . . Fernando Gonzalez has been named to the promotion staff at Mericana Records. He will cover the West Coast market. Also at Mericana. Sergio Collado has been nam on man for Puerto Rico. He will motion man for Puerto Rico. He will be working with the label's local dis-tributor Sergio Vallesteros. Mericana producer and general manager Ralph Lew tells us that both appoint-ments are part of the label's in-

creased involvement in the market Tico Records has released new al-bums by both Joe Cuba and La Lupe. . . . The Latin Dimensions are Lupe. . . The Latin Dimensions are scheduled for a number of perform-ances here during the upcoming months . . . Are G. Santana and Malo one and the same? . . . Herman Diaz, long-time veteran of the Latin music field, is currently at RCA Records. Although not working on Latin product with RCA, Diaz' interest in the music remains high.... Look for the Schaefer Music Festival in Central Park this Summer to give greater exposure to Latin music here... Fania Records has released new LP's by Polito Ortega, Llonel Vaccare and Richie Rey and Bobby Cruz. . . . Keep in touch! Send your Latin news and color to Billboard. JIM MELANSON

1

3 4

Fitzpatrick, Curb Sued Over Loan

LOS ANGELES-Robert Fitzpatrick and his firm, the Robert Fitzpatrick Corp., and Mike Curb, now president of MGM records, are being sued in Superior Court here for \$26,308.23, plus 10.25 percent interest, allegedly due Cro tional Band here.

The bank's suit claims that June 9. 1969, they loaned Fitzpatrick and his company \$27,500 at 10.25 per-cent interest. The complaint states that Curb became a continuing guarantor for Fitzpatrick March 3, 1969. Only \$1,911.77 was repaid, the suit claims

At the time of the loan, Curb was Transcontinental Entertainment Corp. president.

Yes Gold

NEW YORK-The new Yes album. "Yessongs." has been certified a gold record by the RIAA. "Yessongs" is a three-LP set recorded by the group on tour during 1972. In addition to the current album, the RIAA has certified "The Yes Album" gold, bringing the eroup's total awards to four. ords for Atlantic Records

Ohio Players Gold

NEW YORK-The Ohio Players "Funky Worm" on the Chess/Janus-distributed Westbound label has been certified gold by the RIAA. The single was released from their current West-bound album, "Pleasure."

TITLE-Artist, Label & Number (Distribution Label) VICENTE FERNANCEZ JUAN GABRIEL No Tengo Omero, Arca YOLANDA DEL RIO FREDOY MARTINEZ GRAN COMBO CHAPARRO Mi Prepo Yo, Rico 709 JULIO IGLESIAS RODOLFO LOS SOCIOS OEL RITMO VIRGINIA LOPEZ

			Funera El Anio, dio 4913
	IN	N.Y.	
1	VICENTE FERNANGEZ Volver, Volver, CIS 1333	6	JOHNNY PACHECO Tres de Cafe Y Dos de Sucar, Fania 43
2	LUCHO BARRIOS Amor per Ti, Fatero 277	7	ISMAEL RIVERA Vergo For La Mazeta, Tico 1311
3	Danny RIVERA Daces, Velvet 1467	8	SOPHY Locura Tengo Por Ti, Vehest 1464
4	TITO PUENTE Line, Tico 1308	9	GRAN COMBO Eneccion, EGC 004
5	NESTOR ZAVARCE Como Llora Un Estrella, Discolandes 8114	10	EOOIE PALMIERI Sentido, Mango 103

IN MIAMI

CONJUNTO UNIVERSAL Que Se Sepo, Velvet 1466	6	SOPHY Perdon, Velvet, 1474				
LOS ANTIQUES Das Como Hay, Fanny 502	7	"COKE" Sound Triangle, 7773				
TATA RAMOS Dema-Dama, CYS 5002	8	ROBERTO CARLOS Detailes, CVS 1368				
JULIO IGLESIAS Julio Iglesias, Albambra 10	9	ELIO ROCA A M: Caba Volvere, Missei 607)				
TIPICA 73 Masono, Inca 1031	10	JOHNNY VENTURA B Progeno, Mate 9				

IN TEXAS

IN	IA		
SUNNY & THE SUNLINERS B internacional, KL-3017	10	JOSE ALFREOD Y ALICIA Las Copias, MRS 1903	
Toeto, Cash 1008 FREDDY MARTINEZ El Embajador, FR-1006	9	Porque, TM 7009 LOS SOCIOS del RITMO Calto Piquin, Sabor 161	
IRENE RIVOS	8	RAMON AYALA	
LOS ALEGRES de TERAN Corridos Famosos, FLP 4001	7	VICENTE FERNANGEZ Vicante Fernandez, CVS 1359	
Julio Iglesias, Alhambra 10	6	Para La Genta, 8SR 1038	

	IN L.A.					
1	VICENTE FERNANDEZ Vicente Fernandez, CTS 1333	6	LUCHA VILLA Puro Norte Vol. 2, NU 1574			
ı	JULIO IGLESIAS	7	ESTELA NUNEZ			
	Rio Rebelde, Athambra 10 LOS SOLITARIOS Nanga Digas, Peerless 1618	8	Iremos La Mano, Arcano 3215 LOS MUECAS Que Irena, CYS 1351			
	YOLANDA OEL RIO La Hija de Nadie, Arcaso 3202	9	LOS SONORS Agus, Amor, Y Réme, Péerless 1615			
ı	LOS BABYS	10	ANTONIO AGUILAR			

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ROBERTO CARLOS

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DR. ROBERT SYNDER, right, chairman of the Memphis State University's music department, accepts a check from James Eikner, center, chairman of the board of trustees of Memphis Music, Inc., for two music scholarships created by the music organization. Standing left is Gene Bartow, coach of the State basketball team, team was honored by one of the sc

Soul Souce

LOS ANGELES—Twentieth Century Records, with two smash soul hits in its first nine and one-half months of operation, has established itself as a contemporary label.

The label is being developed as a "30 flavors" type of company, explains Russ Regan its president. By that he means that the com-

pany is going after pop and jazz as well as soul music. As far as Russ is concerned, the label has its compliment of artists to fill this broad ranging approach and the energetic executive freely admits that he's "stopped istening to neuunsolicited material until after Janu-

ary 1974."
Why the embargo? "Because I'm not a hypocrite. If you keep buying, you'll have a roster nine miles long and the people on your roster won't be getting the proper attention they

So unless Russ hears from a name artist, he's not looking for new masters or for that matter for unsolicited songs because the majority of his acts are self sustaining and write their own tunes.

20th Century Label Builds Soul Identity With New Performers

B. PLIOT TIECE

Twentieth's soul roster includes higher Side of Darkness, Barry White, Love Unlimited, Hodges, James & Smith, Sylvia May, Leon Heywood, Fugi Jordan, Chuck Walker, Young Hearts jazzman Ahmad Jamal and Chubby Checker, the former king of the twist now being set in the reggae field with a forthcoming single "Reggae My Way" which was produced by John

Madara.

Russ is the laber's aftr directorpresident-travelling goodwill promotion man. Even though he has
Hosca Wilson as his veteran rhythm
and blues national promotion director, Russ still beats the path beats
for product he gets enthused about. He
says he listens to masters which are
brought to him with the ears of a
promotion man, not those of an ex-

He tries to figure out if he were given the single and told to bring it around to disk jockeys, could he himself get excited about the record and transmit that excitement to other people? He gets down to the street level attitudes about his music.

This is a marked difference for him than when he ran Loma Records for Warner Bros. and went hitless for 14 months. During that period he says he listened to music like an executive which meant thinking that the "boys on the street would be bringing it home."

would be bringing it home."

Now he has to get emotionally involved and if he gets that tingly feeling, he accepts the product, and if he has that gusbucket feeling about the music being a super hit, he's all the more involved and sure that he's made the right decision to commit the company to going through the

airplay-promotion-merchandising routines required to bring the record home a winner.

"Love Jones" by Brighter Side of Darkness took four months to break. Barry White's single, "I'm Gonna Love You Just a Little More Baby," took four months to break. "Anything over four weeks is a long time." Russ concedes, "and the longer it takes the more it costs you in overhead and people's time." Of the label's first two releases,

"Love Jones" a Clarence Johnson purchased master was the stepout hi. Did Regan, closely associated with black music for over 15 years, plan moving 20th into the soul field from the start? "No", he says. "We didn't plan it that way, we just got lucky. Needless to say we've also put out some stiff rich records. The good thing about the business is that

people overlook your failures and remember your successes."

During the past nine and one-half months, 20th has released around 30 singles, half of which were soul—and only two were monter hits

Russ credits Hosea Wilson with being the right man in the right job. Hosea hires indie promotion men to work on r&b product in conjunction with the label's 29 distributors.

When he receives a master, Russ has his own special way of auditioning the material. He first listens with the volume up; then with the volume down and if he hears something he likes, he listens a third time.

"If it stands up and I get goose bumps on my arm and my insides start twitching, then I say I better buy this ... I probably give the quickest and nicest no in the busi-

Where does he get his material?
"The key, as in life itself, is friends. Friends bring you product; people who have done business with you in the past also bring you prod-

uct."
Russ Regan's comments on soul
music will be continued next week.

Billboard SPECIAL SURVEY for Week Ending 6/23/73

BEST SELLING SOUI Singles.

ecutive.

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1	Lest West	10	Singles TITLE, ARTIST Label & Number (Dat. Labe) (Publisher, Licenson)	1	10 10	įį	*STAR Performer—singles registering great proportionate upward progress this week TITLE, ARTIST Label & Number (Dist. Label) (Politisher, Licensee)
1	1	9	ONE OF A KINO (Love Affair) Spinners, Atlantic 45-2612 (Highly Three BM2)	仚	32	7	LOVIN' ON BORROWED TIME Moleom Bell: State (1957 (Columbia) (East/
2	2	8	OAODY COULD SWEAR, I DECLARE Gode Reight & The Pips, Soul 35(05 (Motives) (Motes ASCAP)	☆	30	3	TOUCH ME IN THE MODRING
ø	6	6	TIME TO GET DOWN Clays. Philadelphia International 72531 (Commiss) Majorist 8M0	仚	33	5	Oans Ross, Motorn 1229 (Stein & Van Stock ASSAF) 17'S FOREVER (bonys, Philadelphia International 73529 (Solveba) (Mighty Three RWI)
4	3	12	I'M GONNA LEVE YOU JUST A LITTLE MORE BABY Bary White, 20th Century 2018	台	37	2	NOBODY WANTS YOU WHEN YOU'RE
ø	8	7	(lanatry/Sa Vette: BMI) OOING IT TO OEATH 1 B's, People 621 (Polydor) (Balinda, BMI)	30	34	6	Bobby Warnack, Unded Artets 255 (WCA, ASCAP FOREVER Babs Washington & Don Gardner, Marker 5 910)
6	4	11	NATURAL HIGH Biochtone, Joedon 45 1545 (Chrystal	31	35	6	(States Generation) (Jobeta, ASCAP) I GOT TO BE MYSELF
ø	9	9	Juhabon ASCAP) GET OFF MY MOUNTAIN Dramatics, 1911 4050 (Columbia) (Cascomolia, 1841)	由	43	2	Rance Atlan Group Geopel Truth 1208 (Stan/ test) (East: Nemphis. BNI) MOTHER-IN-LAW/SIXTY MINUTE MAN Claimes Carter, Fame 250 (United Artists) (Mant. SMI Faluer Stans)
8	5	11	GIVE YOUR BABY A STANDING OVATION Date. Code: 5695 (Chess/Janus)	33	38	6	I'LL MAKE IT ALRIGHT Zon Bapest Chech Cinc Nych 115 (Nord ASCAP)
会	11	5	(Conquestedor ASCAF) YOU'LL NEVER GET TO HEAVEN (If You Break My Heart) Syletes Avio 4516 (Inc. Bus Sns ASCAF)	由	40	3	SWEET CHARLIE BABE Jacks Moore Arteric 45 2956 Gooke Box BMI
曲	12	7	Styletics: Avec 4618 (lac/8lue See ASCAP) I'LL ALWAYS LOVE MY MAMA Induces: Camble 73071 (Colemna) (Mighty These: 898)	由	46	1 2	WHERE PEACEFUL WATERS FLOW Guiden Regist & The Pon, Buddan 363 (Necs. ASSAT) SO VERY HARO TO GO
曲	14	5	THERE'S NO ME WITHOUT YOU Manhattans, Columbia 645828 (Blackwood)	4	42	4	Tower of Power, Wanter Boothers 2687 (Kuptific, ASCAF) AIN'T NOTHING YOU CAN GO
12	7	7	Naturem 600) FINDERS KEEPERS Charmes of the Board Invictor 1251 (Columbia) (Sold (secure. 800)	4	-	1	2.2 No Under Arets 225 (See BMI) I BELIEVE IN YOU (You Believe In Me)
13	10	13	WILL IT GO ROUNO IN CIRCLES Billy Preston, ASM 2420 (Irving BNI)	4	_	1	Steine Taylor, Star DEEL (Columbia) (Georgesylle) ARE YOU MAN ENOUGH
14	15	7	WITH A CHILD'S HEART Nichael Jackson Metown 1218 (Hobels ASCAP)	4		"	Four Tags: Dunhill 4354 (ABC/Dunhill/Solder/ Halfmas: 8941)
15	17 26	4	THINK James Brown Pulydor 14177 (Fort Alone BMI) THERE YOU GO Edwin Start Start Start 3183 (Matter) (Stone	-	-	1	AIN'T NOTHING FOR A MAN IN LOVE. Ache Bell & the Drolls, Glodes 17(1) (Mescle Strails, 698)
仚	20	6	Damond, 8NE) THEY SAY THE GIRL'S CRAZY Including Since the 801 (Polyton) Greens	41	44	3	YOU CAN CALL ME ROVER Nate Ingraduent, RCA 74 0939 (Deck A Turns, EMI)
18	18	8	Bloor Mardin, BMI) BROTHER'S GONNA WORK IT OUT Wille March, Mictown 12229 (Jobete, ASCAP)	42	45	4	FEELING OF LONELINESS CMI Bibles, Biolette 7742 (Kall/Tames Box, 5MI)
19	16	13	LEAVING ME The Independents, Wand 11252 (Scepler) (Our Children s) W. 1 "Change BMI)	43	47	3	WHAT A SHAME Dynamics, Black Gold B (Nignette-Millon Sales BMI)
故	23	6	MISOEMEANOR Fotto Sylvers Profe (D3) (MSM) (Dotted Even/ Sylvo, ASSAP)	☆	50	2	OARLING COME BACK HOME Edda Kendricks Tamle S4236 (Rotews) (Jobets ASSAP Stone Diamond)
由	27	4	YOU'RE GETTIN' A LITTLE TOO SMART Dated Emergin, Warthound 213 (Chess/Janus)	45	48	2	SOMEONE HAS TAKEN YOUR PLACE Date Baty Cortes All Platman (342) (Cambi, IMI)
22	22	8	(Bridgeport (MI) LDVE & HAPPINESS	白白		1	SOUL MAKOSSA Wriges Mainstream 5542 (Raysem/Cooper, BMI) SOUL MAKOSSA
由	28	2	Eurest Sacksen. Stone DD: (Green. BM1) PLASTIC MAN Temptations. Gordy 7125 (Moloum) (Stone	由	_	1	Many Oldango, Atlantic 2971 (Rayvon/Cooper, 1981) CAN'T UNCERSTANO IT
24	24	9	I CAN MAKE IT THROUGH THE DAYS	4	1	1	(Phonogram) (Chappell ASCAP)
由	41	2	(But Oh Those Lonely Nights) Ray Charles, ARC 11351 (Tangerine BMI) BE WHAT YOU ARE Staple Singles, Sax 0164 (Columbia) (East/ Memphs, BMI)	山台	-	1	THIS TIME AROUNO SO U.L. Notice 1472 (Artist Real Deal, ASSAP STREET BANCE States Band Pacapters SSS (Patrick Bradley BMI)

Billboard SPECIAL SURVEY for WEEK ENDING 6/23/73

BEST SELLING SOUL LP'S

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1	1	įį	LP'S TITLE, ARTIST Label & Number (Diel. Label) (Publisher, Licensee)	1	Last West	id.	*STAR Performer—LPs registering greater proportionate upward progress this week TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licenses)
2				2			
食	3	5	LIVE AT THE SAMARA TAHOE load Hoyes, Enterprise ERS 2 5005 (Columbia)	26	20	35	I'M STILL IN LOVE WITH YOU At Green, IN XSMI, 33074 (Landon)
2	1	6	CALL ME A: Gree, H. XSHI, 32077 (Leedon)	27	25	12	MFSB Philadelphia Inc1 RZ 32046 (Columbia)
3	2	9	I'VE GOT SO MUCH TO GIVE Bury White 20th Century T 407	28	26	8	MUSIC & ME Michael Jackson, Notown M 767 L
4	5	10	SPINNERS Atlantic 50 7256	29	28	29	LACY SINGS THE BLUES Dana Ross-Soundtrack, National N 758 D
5	4	14	BIRTH DAY New Birth, RCA LSP 4797	台	33	4	TYRONE DAVIS Daker DK 76904 (Brestwick)
6	7	10	LIVE AT CARNEGIE HALL Bill Widens, Susses SXES 7825-2 (Buddah)	31	24	13	A LETTER TO MYSELF The Children, Styropick 754180
7	8	15	NEITHER ONE OF US Godys Knight & the Pips. Said S 737 L (Melager)	由	40	2	YOU'VE GOT IT BAO GIRL Quety Jones, ABN 57 3041
ø	10	18	COMPOSITE TRUTH Mantrit, Prinder P3 5643	33	29	37	BACK STARBERS 9 Jays. Phil 1st 1 KZ 31712 (Celumbia)
d	12	8	BLACK BYRO Donald Byrd Stop Note SN LA SAT F	台	-	1	EOOIE KENORICKS Tamiu 1 327 C (Mateuri)
10	,	14	Olished Artess) 2NO CRUSAGE	血	44	2	POWER Tower of Power, Numer Brothers ES 2681
11	6	15	Oresides, Bila Tramb BTS 7000 (Famous) MASTERPIECE	由	42	3	RENAISSANCE The Miracles, Tambs T 325 1 (Motown)
12	11	31	Temptafrons, Gordy G 963 L (Motown) TALKING BOOK Street Wooder Turds T 221 L (Motows)	37	35	19	WATTSSTAX—THE LIVING WORLD Favous Artists, Star STS 2 6000 (Columbia)
13	15		NATURAL HIGH	38	30	24	GREEN IS BLUES N Green In SAL 17055 (London)
ф	21	22	MUSIC IS MY LIFE Bdy Prodon SF 1516	39	38	6	BEST OF THE Faur Tops, Motown M 764 D
仚	34	3	BACK TO THE WORLD Curto Marted Curton DS 8515 (Budden)	40	32	14	LIVE The taleys, 1 Hech TMS 3010 2 (Budden)
16	14	32	THE WORLD IS A GHETTO Was United Atteits UAS 5652	41	41	25	East DAYS IN TIME East Wed 8 Fee, Columbia NC 31702
17	19	8	"THE MACK Willer Hutch-Sepretrack, Moleve M. 765 L	42	31	34	ROUNO 2 Stylettics, Auco AC 11006
18	18	7	FIRST TIME WE MET Independents, Wand WI, 684 (Scepter)	食	-	1	SWEETHIGHTER Westher Report, Colombia NC 32230
19	16	20	AFRODESIAC Main ingradient, PCA LSP 4834	44	39	5	EVOLUTION Mals, Waver Brothers 85 2702
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21	13	17	BLACK CRESAR/SOUNOTRACK james Brown Polydoi PD 6014	46	43	6	MINOFUL Managet, Capricore CP 5133 (Marger Bros.)
由	36	3	HEAO TO THE SKY Earth Word & Fire, Columbia NC 32234	47	47	5	PEACE & UNDERSTANDING Jr. Multau B the All Stars, Soul S 738 L. (Metows)
血	27	6	SAVE THE CHILDREN Introders. Gamble KZ 31991 (Columbia)	曲	-	1	SOUL MAKOSSA African Macoproton MRI, 354
24	17	26	PLEASURE Ohio Players, Nectourd WE 2017 (Chess-Vanus)	49	50	2	WE STILL AIN'T GOT NO BAND
25	22		SKYWRITER	100	-	١,	I'M DOIN' FINE NOW

JUNE 23, 1973, BILLBOARD 27

What's Happening

By SAM SUTHERLAND

Service Station: At New Mexico State University in Las Cruces, KRWG, KRWG-FM will remain on the air this summer. A new staff has taken over, and programming has changed accordingly to accommodate both Top 40 and free-form programming. Music director is Glenn Helder... At Tulane U., New Orleans, WTUL-FM recently left the air for three weeks in recognition of inter-session. The staff is back, the station is runweeks in recognition of inter-session. The stall is back, the station is run-ning and John Abbott, program director there, wants folks to know that service could continue. . . . Sad news comes from Chris Daly, station man-ager of WFEE, West Fee Hall, Michigan State U. in East Lansing. Daly notes that West Fee is being phased out as a residence hall, and with it notes that west Fe' is beling plasted out at a residence faut, and with it to good set seatation. Hence, the equipment and services are being shifted to the school of central station, WMSN. As for WFEE, the station should be dropped from any and all maning lists. ... Also at M.S.U, in East Lansing, David Langs, former program and music director at WBRS, notes that David Langs, former program and music director and Nell Parker the new proram director. Kip Bohne takes over as station manager. Incidentally, gram director. Kip Bohne takes over as station manager. Incidentially, WBRS reports that their mail and record library are being monitored this summer, so service should continue, since Di Martino shall be around to handle those duties. . . . At WRBB-FM, Northeastern U., Boaton, Donna Hoccheiser notes that the station will continue broadcasting this summer. Station manager Ron Roots will split music duties with program director Bill Marinara until Sept. . . At North Central College, Naperville, Ill., Peter Jones is now music director at WONC-FM. The station is shuting down for the summer, but Jones notes that a station representative will b on campus to handle all mailings. . . At WIUS, Indiana IU., Pat Zimmer-man has taken over the music director's post, while Greg Barman has taken over as program director. The station will not be on the air, but their mailing service should continue.

Last week's note on playlists was cut short by a last-minute print inser-tion below the column. While that statement dealt with the nature of play-

tion below the column. While that statement dealt with the nature of play-itists from shut down station, it is worth finishing the thought, particularly in view of the hassles surrounding playlists and campus service. As noted last week, the record company's promotional personnel are not seeking a station's predictions of airplay, however accurate: what those folk do need are simply some reasonable indications of where the

those fold do need are simply some reasonable indications of where the record is actually being played, which naturally suggests where an au-crategory as good intentions, being very nice but virtually useless. Billboards "Psts and Plays" tend to tread a narrow line in this re-spect admittedly, this column encourages programmers to report records that may not be transavy smarked but represent some idea of how a sta-tion's programming is distinct from other stations. At the same time, we simply can't print plays that this out refrired actual airplus. . +

PICKS AND PLAYS: WEST-California-KALX-FM, U. of California, Berkeley, Pelzel & Stevenson reporting: Back To The World, "(LP), Curis Mayfield, Curion: "Living In The Material World," (LP), Germinon, Apple Harrison, Apple: "Blues Avalanche," (LP), Various artists, Chess. KHSU-FM, California State U., Humboldt, Arcata, Richard Taylor reporting: "Sold American," (LP), Kinky Friedman, Vanguard; "Moess," (LP), Jerry Hahn, Fantasy; "Greetings From Asbury Park," (LP), Bruce Springsteen, Columbia... KCPK, California State Polytechnic U., Po-Springeries, Columbia... KCPK, California State Polytechnic U, Pomon. Barty Hillery reporting: The Expense of Waysery, U.P. Aphoesae. Collegeries, C.P. Aphoesae. Collegeries, C.P. State, California State, C.P. State, Cale, Kudu... KVCR-PM. San Bernardino Junior Coilege. San Bernardino. Von Jahnsun reporting: "The Free Electro Band," Altert Barnoned, Columbia: "Smoke On The Water," Deep Purple bert Barnoned, Columbia: "Smoke On The Water," Deep Purple Grant State, Columbia: Smoke On The Water, "Deep Purple grant Appier, Columbia. K. Reffer, Geo. Roboto Coilege, Whittier, John Rachands reporting: "I'd Rather Be A Cowboy," John Demer, Rox. "Switzer Hall Mechanism," John State, "Origina KCCCPH, Liane."

*Power To All Our Friends. "CHI Richard, Sign." Real Over Beethovers, learner Light Orders, United Arises, "Organ, ACLC-PM, Lane Electric Light Orders, Delta Chief, and The Hot Licks, Blue Thumb. "Natural High." (LP). Bobother, London: These Bays. In Matthews, Elektra, KASOR-FM, Southern Organ College, Addison." The Secsion, "In A KASOR-FM, Southern Organ College, Addison." The Secsion, "In A SOR College College, Addison." The Secsion College Addison." The Secsion Washington III. Columba . . . Coloration CKER-FM. Denvet U. Denve. Jeff Pollack reporting: "Elips Force (LP). Rare Blark, Polydon: "The Red Back bodo", (LP). Secso Logisia (LP). Rare Blark, Polydon: "The Red Back bodo", (LP). Secon Logisia (LP). Rare Blark, Polydon: "The Red Back bodo", (LP). Secon Logisia (LP). Rare Blark, Polydon: "The Red Back bodo", (LP). Secon Logisia (LP). Rare Blark, Polydon: "The Red Back bodo", (LP). Secon Logisia (LP). Rare Blark, Polydon: "The Red Back bodo", (LP). Secon Logisia (LP). Rare Blark, Polydon: "The Red Back bodo", (LP). Secon Logisia (LP). Rare Blark, Polydon: "The Red Back bodo", (LP). Secon Logisia (LP). Rare Blark, Polydon: "The Red Back bodo", (LP). Secon Logisia (LP). Rare Blark, Polydon: "The Red Back bodo", (LP). Secon Logisia (LP). Rare Blark, Polydon: "The Red Back bodo", (LP). Secon Logisia (LP). Rare Blark, Polydon: "The Red Back bodo", (LP). Secon Logisia (LP). Rare Blark, Polydon: "The Red Back bodo", (LP). Secon Logisia (LP). Rare Blark, Polydon: "The Red Back bodo", (LP). Secon Logisia (LP). Rare Blark, Polydon: "The Red Back bodo", (LP). Secon Logisia (LP). Rare Blark, Polydon: "The Red Back bodo", (LP). Secon Logisia (LP). Rare Blark, Polydon: "The Red Back bodo", (LP). Secon Logisia (LP). Rare Blark, Polydon: "The Red Back bodo", (LP). Secon Logisia (LP). Rare Blark, Polydon: "The Red Back bodo", (LP). Secon Logisia (LP). Rare Blark, Polydon: "The Red Back bodo", (LP). Secon Logisia (LP). Rare Blark, Polydon: "The Red Back bodo", (LP). Secon Logisia (LP). Rare Blar (LP), Rare Bird, Polydor: "The Red Back Book," (LP), Scott Jophila (Schuller), Angel: "Lake of Light," (LP), Linda Cohen, Poppy... Washington-KALU-FM, U. of Washington, Scattle, Dennis Birch reporting: "Believe", (LP cut, Frampton) Scamel, Frampton's Camel, AdM: "I've Bene Everywhere," (LP cut, Comin' Right At Va), Asleep At The Wheel, United Artiss: "Nowhere Road", (LP), Chris Youlden, London, I've, Property of the Company of the Compan

SOUTH-Tennessee - WUTM-FM, U. of Tennessee at Martin, "You Broke My Heart, So I Busted Your Jaw", [LP), Spooky, Tooth, A&M, "Carl Gef Blood From A Sone," Secondon, American, "Say, Vil. (LP), Styx, Wooden Nickel... Texas - KUT-FM, U. of Texas, Austin, Castron, "Level Commander Code, Jamanous," Executions, "LP), Edde Harris, Atlantic... Georgia - WREK-FM, Georgia Tech, Atlantic. Mick Caddwell reprinting, "Home In abuphur Springs," (LP), Norman Black, Rounder "Sav." (LP), Sad Machine, Columbia, "See Chanleys," Sad Machine, Columbia, "See Chanleys," Sad Machine, Columbia, "See Chanleys," Chanleys, "Martin College Committer, "Sam Martin, "Anae Murray, Capitol." In Doing Fine Now, "New York City, Chelsea, "Together We. Capitol." In Doing Fine Now, "New York City, Chelsea, "Together We. Capitol: "I'm Doing Fine Now." New York City, Chelsea; "Together We Can Make Such Sweet Music." Splnners, Allanie. ... Alabama — WEGL-FM, Auburn U., Auburn, Joel Snider reporting: "Smilin' River," "Orphan, London: "Yessongs," (LP), Yes, Atlantic; "Triumvirate," (LP), Bloomfield, Hammond & Dr. John, Columba.

'Concert Canadien' Stalled

DOWNSVIEW, Ont .- "Concert Canadien," the multi-LP documentary of Canadian music proposed by Canadian college radio figures, has been postponed. Claude Vickery, music director of Radio York at Vickery, York University here, and director of the project attributed the move to the untimely death of Larry Wilson technical director at Vork and Vickery's collaborator in the project and long delays in securing funding

and clearance on materials Vickery noted that funding has not been secured, but response has not been "wholly negative," with agreements for sponsorship nearing completion when the decision to one "Concert Canadien" was made. Vickery characterized industry reaction as falling into three categories: many sponsors approached felt that the record companies should handle all costs, since they would be first to benefit; recor companies generally replied that their advertising budgets had already been allocated; and other sponsors felt the project was out of their "normal area of operations."

Vickery also noted, however, that many companies were distressed at the project's delays, and hoped that the project could be completed next

Also cited as an obstacle was the metabling" problem encountered when approaching government agencies, who were unable to re-spond to Vickery's requests until next fall.

Vickery is continuing the project and is expected to visit the U.S. this nmer to confer with potential American sponsors and secure some cross section of probable airplay from U.S. campus stations. In the fall, Vickery will approach the Can-ada Council and the Ontario Arts

Campus

(All entries for should be submitted to Sam Sutherland, Billboard, 1 Astor Plaza, New Yark, N.Y. 10036)

BILL ANDERSON (MCA): La Moille H. S., La Moille, III., June 24 BLOOD, SWEAT & TEARS (Columbia): U.

BLOOD, SWEAT & TEARS (Columbis): U. of Manyland, College Perk, June 22
BONNIE BRAMLETT (Columbia). Southern Methodist U., Dallas, Tax., Juna 29
DAVE BRUBECK (Allamic): Yale Law
School, New Haren, Conn., June 26 (w
Danus Brubeck Ensembly
JERRY CLOWER (MCA): luka H. S., luka,
Mers., Issay.

Miss., June 30.
HILLSIDE SINGERS (Matromedia): Har-pur College, Vistol, N.Y., July 3. IT'S A BEAUTIFUL DAY (Columbia): U. ol

Ambier, Pe., June 25.

BUDDY MILES (Cotumbie): Ellis U.,
Beton Rouge, La., June 19; South H.S.,
Youngstown, Ohio, June 23; U. of New

Youngstown, Ohio, Juna 23; U. of New Haven, Conn., June 29.

MODERN JAZZ QUARTET: Edenboro College, Edenboro, Pa., Juna 20.

BILL QUATEMAN (Columbie): Herper College, Patitine, III., Juna 23.

STEVIE WONDER (Motown): U. of New Manton, Michael Patitine, III., Juna 20. Mexico, Albuquerque, June 20. WORLD'S GREATEST JAZZ BAND: U. of Listening

Chart

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Billboard SPECIAL SURVEY for Week Ending 6/23/73

ij TITLE, ARTIST Label & Number (Dist. Label) (Publisher, Licensee)

BOOGIE WOOGIE BUGLE BOY WHAT ABOUT ME Anna Marrae, Capitol 3600 (Mudson Bay, BMI)

MY LOVE Paul McCartney & Wings, Apple 1861 (McCartney/ATV, BMI)

GIVE ME LOVE (Give Me Peace On Earth) George Harrison, Apple 1862 (Material World Charitable Foundation, BMI) KOOACHRONE Paul Sincer, Columbia 4-45859 (Chaning Cross, BMI)

YOU'LL NEVER GET TO HEAVEN (If You Break My Heart) Strictics, Acco 4518 (Inc./Blue Sen. ASCAP) ANO I LOVE YOU SO Parcy Comp. RCA 74-0906 (Yahwah, BMI) 14

11 DANIEL Elice John, MCA 40046 (James, BNI)

YESTERDAY ONCE MORE

LEAS (Associtions of & Hail/Sweet Harmony, ASCAP)

BEHINO CLOSED CODRS Charlie Rich, Epic 5-10950 (Columbia) (House of Gold, BMI)

A LETTER TO LUCILLE

NEVER, NEVER, NEVER

NEVER, NEVER, NEVER

United Artists 211 (Peer International, DMI) BAO, BAO LERGY BROWN Im Croce. ABC 11359 (Wingate/Blendingwell, ASCAP)

SHAMBALA Three Daz Highl, Dunivill 4352 (ABC/Ourshil/Speedy, BMI)

DIAMONO GIRL State & Crofts, Warner Brothers 7708 (Dawebreaher, BMI)

TOUCH ME IN THE MORNING Diana Ross. Motown 1239 (Stein & Van Stock, AS(AP)

PLAYGROUND IN MY MINO Chet Holmes. Epic 5:10891 (Columbia) (Vanlee/Emily, ASCAP) CLOSE YOUR EYES Edward Bear, Capital 3581 (Ervor, CAPAC)

ONE OF A KINO (Love Affair)
Support Martin 45 2962 (Mustry Three, BMI) TEDOY BEAR SONG Rarbara Farchild, Columbia 4-45743 (Duchess, BMI)

YOU ARE THE SUNSHINE OF MY LIFE Stant Wooder. Tanta 54232 (Molovo) (Steen & Van Stock/Blach But. BMI)

HE OIO WITH ME Vichi Lawrence, Bell 45,362 (Senor, ASCAP)

25 COME LIVE WITH ME Roy Clark, Dot 17449 (Famous) (House of Bryant, BMI) THE MORNING AFTER Maureen McGovern, 20th Century 2010 (ASCAP/Farture, BMI) 35

LOVIN' MATURALLY "Continued Rel 45:348 (Senor, ASCAP)

HOW CAN I TELL HER Lobs, Big Tree 16, 004 (Bell) (Femous, ASCAP)

SUMMER SONG Canada Canada 3619 (Unart, BMI)

I'M GONNA LOVE YOU JUST A LITTLE MORE BABY Barry Winte, 20th Century 2018 (January/Sa Vette, BMI)

GET DOWN Gribert O'Sallwan, MAM 3629 (London) (Management, BMI) PO RATHER BE A COWBOY

The Breast PCA 74 0935 (Cherry Lane, ASCAP)

PILLOW TALK Color Vibration 521 (All Platinon) (Gambi, BMI)

DELTA DAWN

"Jan Sudder Cambel 3645 (United Artists/Big As, ASCAP)

SHAMBALA R.W. Stevenson, RCA 74-0952 (ABC/Dunhill/Speedy, BMI)

SUMMER (The First Time) Bright Caldybora, United Artists 251 (Unart, Pen in Hand, BMI)

GYPSY OAVY
Ado Gathrie, Reprise LISS (TRD-Ludlow, BMI)

MY MERRY-GO-ROUNO BACK WHEN MY HAIR WAS SHORT Cushill Road, Kersa Salra 569 (Buddah) (Gushill Road, ASCAP)

NATURAL HIGH Stradsfore, London 45-1046 (Chrystal Jakebox, BMI)

FIRST CUT IS THE DEEPEST Andb Namophire, ASM 1432 (Ouchess, BMD) LORD, MR. FORO

Classical Music

Natl Music Council To Study Involvement

Council president Leonard Feist has proposed that the Council undertake a study investigating the ways in which the Federal government is involved in music. His suggestion came during a Council meeting held last week at the Plaza Hotel, where he commented that no one, not even the government itself, was aware of the full scope of activity.

Also at the meeting, attended hy 125 people from New York's cul-tural scene, a resolution was passed which called for the strict adherence to the provisions of the law relative to duplication of copyrighted mate-rials. The resolution was unanimously adopted.

At the luncheon, panel discussion entitled "The Music Dilemma," critic Alan Rich was moderator. Panel members were Gunther Schuller, Otto Luening, Roger Sessions, Charles Wuorinen, Francis Thorne and Cheryl Seltzer. Rich Thorne and Cheryl Seltzer. Rich spoke of the problems of "audience confusion"; Mrs. Seltzer spoke on the ever-present realities of raising money for live performances. Sessions stressed the element of continuity in contemporary music awaremost young composers are left out of what he termed "the great machinery of communication"; Wuorinen found the dilemma to be in deciding who is to judge the allocation of finanacial support to music; and Schuller, in a positive note, indicated that it was not a deplorable situation for the composer of new mu-sic-it was merely, in his estimation, a question for new media, since existing avenues for new music had been exhausted

The following officers of the Council were elected for a two-year term: Chairman of the Board, Peter Mennin; president, Leonard Feist; first vice president, Merle Montgomery; second vice president, Stan ley Adams; third vice president, Edward M. Cramer; secretary, Martin Bookspen; treasurer, Oliver Daniel: archivist, Edward N. Waters; Members-at-Large to serve on the Board of Directors include Charles H. Bonner, Henry Brief, David Cooper, David Hall, Norman Lloyd, Gustave Reese, Irwin Scherzer, Claudette Sorel, Henry Steinway, and Richard Wangerin.



ALL LIT UP. Large-scale promotion for London Records package of the Beethoven 9th with the Chicago Symphony Orchestra conducted by Georg Solti included neon-light display at Laury's Discount Record Store in Evans-



PRODUCER Ettore Stratta, left, and Peter Munves, right, Director of Classical Mu se for RCA Records, with Al Stewart and his piccolo trumpet, stars of a new Red Seal album, "Museum of Modern Brass," a surround-sound Quad-radisc, featuring popularized versions of some of the most popular classical mu-

Classical Notes

Pahlo Casals chosen American Man of Music for 1973 by Phi Mu Alpha Sinfonia, professional frater-nity for men in music. Casals will receive award at ceremonies in Micl igan on July 15. . . . Pink Floyd, rock group, will perform at Blossom Mu-sic Center, summer home of Cleveland Orchestra, on Sunday (24)... New York Philharmonic will present Neighborhood Concerts in all five boroughs of NYC beginning Tues-day (19) through Sunday (24)... Pianist Andre Watts received Yale Honorary Doctorate recently. He's youngest (26) to receive such honor. The pianist will make his Soviet Union debut this week as part of two-week state department tour.

Ferrante & Teicher to perform with Denver Symphony Orchestra on Aug. 4 at Red Rocks Amphitheater, Colorado. . . . Duo niantes have Aug. 4 at Red Rocks Amphitheater, Colorado... Duo pianists have re-corded 74 albums and won 14 gold awards... Opening date for Yale concerts in Norfolk, Conn., is June 29. Lanox Quartet play works by Haydn and Bartok on July 8...Jan Peerce will reduce opera appear-ances to devote most of his time to concerts and recitals, which will be increased 30 percent during the next five years. . . . RCA's June releases include a Bernstein Greatest Hits album, with Ormandy, Fledler, Milnes and Robert Shaw Chorale.

Doubleday Books has issued "500 Doubleday Books has issued "500 Nights at the Opera," by Sir Rudolf Blag, Book contains Sir Rudolf's memoirs ... ASCAP composer Don R. George had his two recent works, "Prelude to Ballet," and "Main Street Rhapsody," premieried last week in Los Angeles with the Beach Cities Symphony directed by Dr. Louis Palange.

Pilar Lorengar will record Moeart's "Cosi Fan Tutte" under Georg Solti for London Records. The ses-sions will take place in July in Lon-don. . . . The Board of Directors of the Minnesota Orchestral Association just approved the construction of a new concert hall for the Minof a new concert hall for the Min-nesota Orchestra... Luclano Pava-rotti will open the San Francisco Opera on Sept. 7 with Donizetti's "La Favorita." London Records will soon release Puccini's "Turandot" with Pavarotti, Joan Sutherland and Montserrat Caballe. A "La Boheme" recording is also set, with Herbert von Karajan and Mirella Freni.

Instruments Go on **Unscheduled Ride**

SAN ANTONIO-The Denver Symphony Orchestra and Henry Mancini gave a concert at Trinity University last week after a near disastrous wreck of the group's equip-ment truck. However, "the show must go on" tradition was carried

The accident occurred in the rain about 20 miles outside of Kerrville, the 40 foot tractor-trailer-rig slip-ping off the road and down a 30 foot embankment. Members of the orchestra were following the rig in two huses and watched as their instruments tumbled into the ravine.

Through efforts of a local van line, the Kerrville fire department and the Kerrville police, the instru-ments were removed from the tangled wreckage and loaded into another truck. A bass was demolished and two cellos were damaged in the

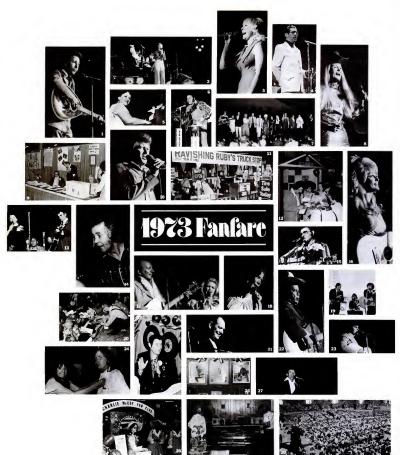
Classical LP's

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This Wook TITLE, Artist, Label & No.

- THE REO BACK BOOK Scott Jopin (Schuller) Angel S 36060 (Capitol)
- SCOTT JOPLIN: PIANO RAGS, VOL. 1
- SCOTT JOPLIN: PIANO RAGS, VOL. 2 Joshua Rifkin, Nonesuch 71264 (Flektra)
- MAHLER: 8th SYMPHONY Chicago Symphony Orch. (Solli), London OSA 1295
- TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC., PRESENTS SWITCHED ON BACH nin Folkman, Columbia MS 7194
- BIZET: CARMEN M Horn/J. McCracken/L. Bernstein, DGG 2709 043 (Polydor)
- BACH: BRANDENBURG CONCERTI
 Telefunien Harmoncourt-Conc. Musicus SAWT 9459/60-A
- VERDI: GIOVANNA D'ARCO Caballe-Domingo-Angel SCL 3791
- WAGNER: Parsital G. Solfi London OSA 1510
- SONGS BY STEPHEN FOSTER Nonesuch 71268 (Elektra)
- NONSECT 71206 (ELECTR)
 SAN FRANCISCO SYMPHONY ORCH. (Dzawa)
 BERNSTEIN: Symphonic Dances From West Side Story
 RUSSO: Three Pieces for Blues Band & Orch.
 SIEGEL SCHWALL BAMO
 OGG 2539 309 (Polydor)
- SOUNOTRACK: 2001: A SPACE ODYSSEY
- VERDI: RIGOLETTO
- otti. London Symphony London OSA 13105
- VEROI: ATTILA Proof Philips 6700-56
- BEETHOVEN: SYMPHONY #9 Chicago Symphony Orch, (Solti), London CSP 8
- BACH: Brandenberg Concertos Monecuch HR 73005
- OELIUS FLORIDA SUITE Beecham Seraphim 60212 (Capitol)
- THE SEA HAWK National Philharmonic Orch, of London (Gerhardt), RCA LSC 3330
 - ANNA BOLFNA Hy Sills, ABC ATS 30015/4
- SAINT-SAENS PIANO CONCERTI Security 5081 (Capital)

- SIBELIUS: FINLANDIA Sir John Barbirolli, Seraphim \$50208 (Capitol)
- BACH: Complete Flute Sonatas Odyssey Y2 31925 (Columbia)
- HANGEL: WATER MUSIC Legoard, Philips 6500-047 (Phonogram)
- MAHLER/CHIC SYMPHONY SOLTI: Das Lied Von Der Eide, London OS 26292 MAX STINER/GERHAROT/NATIONAL PHIL: Now Voyager
- MARILYN HORNE SINGS ROSSINI London OS 26305
- THE STRAUSS FAMILY T.V. Soundtrack-Polydor PD 2-3505
- VICTORIA DE LOS ANGELES/SONGS OF THE AUVERGNE Angel 36897
- DELIBES: LAKWE
- Mandy Mesple-Seraphim S 6082
- HOLST: THE PLANETS Los Angeles Philharmonic (Mehta), London CS 6734
- GERSHWIN: RHAPSOOY IN BLUE (Bernstein) Columbia Symphony, Columbia MS 6091
- BACH BRANDENBURG CONCERTI: Collegium Aureum VICS 6023 (Victrola)
- A CLOCKWORK ORANGE Soundtrack, Warner Bros. BS 2573
- HOLST: THE PLANETS Boston Symphony (Steinberg), DGG 2530102 (Polydor)
- OFFENBACH: LE PAPILLON Bonynge-London Symp. London CS 6812
- SHOSTAKOVICH SYMPHONY NO. 15 Eugene Ormandy/The Philadelphia Orch., RCA 0014
- POLLIMI: Chopin Etudes OGG 2530291 (Polydor)
- MUSIC FROM THE COURT OF FERDINAND & ISABELLA Angel S 36926 David Munrow



1. Bobby Lewis performs for Ace of Hearts. 2. Anne Murray of Capitol sums on the crowed. 3. Allantic's new sensation, Martin Capitol sums on the crowed. 3. Allantic's new sensation, Martin Capitol State (1994). The Capitol State (1994) of the Martin Capitol Sta

signs autographs. 13. From Wheeling, Chickie and Doc Williams of Jamboene Records. 14. Dot's Tommy Overstreet with fasts. 15. Dot's Tommy Overstreet with fasts. 15. Dot's Tommy Overstreet with fasts. 15. Dot's Chickie Chic

Mel Street of Metromedia. 24, UA's Sunday Sharpe pins a badge on songer Gary Christopher, 25, Capitol's Freddle Hart at his fan cubb bodh. 25, Paintings at a display booth. 27, Carl Perkins at the Mercury Show. 28. The outstanding Charlie McCoy booth. 29. Part of the record retail sales display area, 30. Thousands watch of the early shows at the audiforms.

Country Music

10,000 Fans Jam 5-Day, 14 Show Over 150 Top Acts Fair: Sites, Retail Accelerate

NASHVILLE-"For \$20 I bought

a piece of heaven."

This was the quote of an unidentified fan, one of nearly 10,000 who jammed their way into this city's Municipal Auditorium for the greatest entertainment package ever put together, the Second International

Fan Fair Some 6,500 of these paid the full price of \$20 for the five days of fe tivities which included free meals, a fiddle festival, a reunion of oldtimers, and the greatest assemblage of artists ever drawn together under one roof. Only time prevented more from being on hand. Because of those limitations, several artists who otherwise might have taken part had

to be left out The shows, 14 in all, showcased a combination of established favorites and new artists seeking recognition. showcasing new record labels and, in one instance, a talent agency. There also was extra entertain rovided for the International Fan

Club Meeting.
Shortage of Time Despite the fact the Fan Fair was spread out over five days, the lone aplaint voiced was lack of time. MCA, for example, could have presented all 53 of its artists. A two-hour time limitation on the show would not have allowed this, so the label made a selection of 11. The same was true of other labels. A week-long event might have allowed as many as 300 artists to appear. And most would have willi And most would have, willingly. Doyle Wilburn, for example, said he sympathized with the plight of his label, and suggested he and his brother, Teddy, be left off the show. They then took part in a party for their fan club at the Music Mart, and more than 350 fans showed up.
Still more than 120 artists did get to perform, and the fans left wanting

One of the most significant developments was the utilization of booths. More than 30 labels set them up, and they were all crowded. So were those of publishers, and the separate artists represented by their fan clubs. Practically every label involved in country music had a booth. This included ABC/Dunhill. Atlantic, Candy, Capitol, Opryland, Cinnamon, Columbia, Epic, Monu-ment, Stax (Enterprise), Corey, Ohio, Dot, Farview, Gemini, Hick ory, JMI, JED, Kajac, MCA, MGM,

> WHEN IN **NEW YORK** YOU CAN BUY BILL BOARD AT THE

C & M's SPA

Mercury, Metromedia Country, Nugget, RCA, Shannon, Royal American, Starday-King, Ston.

Toward, and United Artists. Co-sponsored by the "Grand Ole Opry" and the Country Music Asso-ciation, the undertaking now threatens to grow to untold proportions With attendance having tripled over the initial year, there is little doubt it will be least double next year (Many registrants, prior to leaving. attempted to make accommodations reservations a year in advance. However, although there definitely will be a Fan Fair, no exact date has as yet been set. In all likelihood it will be in the month of June once

more.) Country Sites Packed

The Fan Fair also swelled attendance at Opryland, at the Country Music Hall of Fame, and added thousands of dollars to this city's already healthy econom Serious sessions were held by the International Fan Club Organization (IFCO), and again some meaningful information was gathered. The Johnson Sisters, IFCO co-presidents, run their groups in an orga-nized manner. Distribution once

more is the principal problem, with

dealers in some cities still doggedly

refusing to handle full country mu-sic product.

Retail Booth Doubles Biz This was a plus once more to Hutch Carlock, president of Music City One Stops, who sold albums and tapes to the fans at retail price. Carlock said he more than doubled last year's sales, averaging about I album per fan.

The final event of the five-day function was the Grand Master Fiddler Contest at Opryland. The winner was Dick Barret of Pottsboro. Tex., last year's second place winner. He won a \$1,000 first prize check, and there were nine runners-up. 3 of them also from Texas.

The labels provided all of the art-ists, footing the bills for their appearances, and also expanding rather substantially for musicians Columbia-Epic, for example, utilized 30 leading session musicians Other used lesser numbers. Several of the labels also imported disk jockeys to emcee the respective shows. They included Charlie Douglas, WWL-AM, New Orleans; Johnny K, WENO-AM, Ralph Emery. WSM-AM, Tony George, WKDA-AM, Nashville; and Bob Clayton, KROY-AM Dallas

Entertain Fair Fans NASHVILLE-Never before in

history have record labels cooper ated to the extent they did at the re-

companies provided these artists: Mercay: Ton T. Hall, Peary Dellaven. Carl Perlam, Johany Rodragorz, Dave Dadley, Roy Drushy, Gay Sargeans. MCA: Jerry Clower, Bill Anderson, Mary Lou MCA: Jerry Clower, Bill Anderson, Mary, Leo, Tramer, Coaway Yunity, Lorente Lysa, Jack Geae, Jeannie Seeley, Jennie Pruett, Cill Smith, Jerry Macca, Kenny Same, Johnay Bush, Roaase Milson, Kerny Froc. Dickey, Lee, Johnay Russell, Steener Davin, Dotter West, Jammy Hartsool, Deliy Parlon,

d Pat Daney. History: Roy Acuff, Bobby Bond, Kalbe Jean,

Depleted Chart Roster Rebuilds

NASHVILLE-Chart Records had to cancel its participation in Fan Fair because its roster was depleted A spokesman for the firm said that, when Cliff Williamson departed as head of the label to join with GRC of Atlanta, "he took the

talent roster along."

Connie Eaton (Williamson's wife) oined the GRC roster. LaWanda Lindsey signed with Capitol. Anthony Armstrong Jones signed with Epic. The only artists remaining ere Carl & Pearl Butler and Jim Neshit.

Chart, however, is rebuilding. In recent days it has signed Tom Tall, Gil Millan, and Gene Cash. The latter will change his name to record because of the obvious conflict in last names

Ghbon Stundey) New Grass Revvail, Bisegrass Allusco. Googe Avik, Jenny Docken, Pete Street, Dive Liu, Limny Denjoe, Dac The Kornfalls, Dave Rethy, Ira Roberts, Dav. The Kornfalls, Dave Rethy, Ira Roberts, Poul Rockey, See Richards, John Schott, New York, William St. Street, Poul Rockey, See Richards, John Schott, New Yorks, Villaghet Keany Vernon, Virgil Warner, Consist Casio, Stoney Edwards, Red Stepills. Anne Murry, Contain Lavors, Bobb Roy, Susan Ray Fredher.

Hart Columbia: Lyna Auderson, Conaie Smith, Johnny Duncan, Barbara Mandrell, Barbara Faur-child, Linds Horeman.

Egiet Tammy Wyneste, George Jones, Johnny Psycheck, Austrony Aemstrong Jones, Pepg. Unite ABC/Danbille, Feith Hooky, Johnny Caiver, *Crash* Craddock, Kaen Kelly, Demitrin Tapp, Eddie Ravens, Jam Mandy, Mick White, Dunes

JMI: Don Williams, Frank Myers, Jackse Burns. Rex Allen Jr. JED: Bill Blavlock, Clay Willis, Jun McGinau.

JED: Bil Junyson, North Cash Deney; Cash Deney; MGMs Pain Miler, Del Wood Ohio: Ehel Delaney, Nuggett: Fod Carter J. Queen Cley: Turny Skiner. Janaboree: Dor & Chicky Williams. Enterprise OB McClaston. Monument: Charles McCoy, Junery Noll

New Colo. Site COLORADO SPRINGS, Colo.-

The Broadmoor hotel here changes policy to country for the first time July 11. Freddy Hart and his Heartbeats open a four-day stay on that date

Spots Boom Promo LP Into Top Traffic Racks

FORT WORTH-Since WBAP introduced its "Country Gold Hits" album on the air Dec. I, it has sold more than 2,000 of them at \$4.95

The album contains 12 country hits, and is accompanied by a song book with words and chords for gui tar and piano, covering 19 selec-tions. The record package was kicked off as a test of the after-midnight listenership. It then was ex-panded as an offer to daytime listeners as well

Now the station has begun distributing the package through Sears, Roebuck and Skillerns Drugs for

Roebuck and Skillerns Drugs for sale to the public at the same price offered by mail through the station. "It had, for a promo, an amazing reception," said Don Day, oper-ations manager of the 50,000 water country station, "so we decided to give it a try." At this writing the LP had been for sale publicity for less than a week, so he had no way of evaluating how well it might be moving.

Sears and the drug firm have been given exclusive rights to the album, and the station no longer will sell it on the air. Recorded by Richey Rome the album contains 12 standards, done instrumentally. The song-books are for a sing-along, and the music for a play-along.

Cajuns Bow Music Assn.

AVONDALE, La.-A Cajun Country Music Association has been formed here in the center of the bayou country for the sole purpose

of "having fun." The Association, which features music of this region, accompanies a series of festivals held almost weekly, with native food cooked in a 400 gallon gumbo pot. Some 1,300 ns of seafood were served at a gall recent gathering. Most recent events have been a

Gumbo Fest and a Crawfish Fest. The organization collectively has given a plaque to "Grand Ole Opry" nanager Bud Wendell for his port of Cajun music as part of the country movement.



FRANK JONES, president of the Nashville Chapter of NARAS; Ronnie Bledsoe, vice president of CBS, Nashville, and Jerry Budleman of CBS Labs in Starfield, Conn., discuss the CBS SQ system used in demonstrations in Nashville and Mem-phis. NARAS members, engineers and producers were in attendance for the SQ seminars, conducted by Columbia.

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Hot Country Singles

			STAR Performer—Singles register	ing greater	t prop	ortionals	upward progress this week.
This West	Last Week	Weeks on Chart	TITLE, ARTIST Latel & Number (Dot Later) (Futersher Licensee)	No Week	ant Week	Weeks on Charl	
1	2	13	SATIN SHEETS Jeanne Pruett, MCA 80015 (Chapson, BMI)	曲	45	1	HERE COMES THE WORLD AGAIN labory Bush, BCA 74 0531 (Screen Game Columbia
d	4	7	OON'T FIGHT THE FEELINGS OF LOVE Onning Pride ICA 74-0942 (Fi.Gem. EMI)	39	26	12	CHEATING GAME
3	1	12	KIDS SAY THE DARNOEST THINGS Tammy Mynetic Epic 5-1965 (Columbia) (Algoe, EMI)	4	58	3	MR. LOVEMAKEN Johnny Psycheck. Epic 5-10999 (Columbia) (Cooper Band, BMI)
dr	7	8	RAVISHING RUBY Tan T Hall Mercary 73377 (Phonogram) (Kalinote: BMI)	4	59	4	(Cooper Band, BMI) WHAT ABOUT ME Anne Murthy, Capital 3500 (Hudson Bay, BMI)
5	5	12	YELLOW RIBSON Johnny Carver, A&C 11257 (Leves & Brows, 981)	42	43	11	THE FOOL I'VE BEEN TODAY Jack Graper, MCA 40035 (Gentration, SESAC)
6	6	13	SWEET COUNTRY WOMAN Johney Duncan Columbia 4 45818 (Chappell, ASCAP)	由	56	4	AM I THAT EASY TO FORGET Jon Reces NO. 74 0963 (4 Sar 1981)
k	10	12	WHY ME Nos Krotofferson. Monoment 95/71 (Columbia) (Resice (BMI))	4	49	3	WOMAN WITHOUT & NOME
8	8	10	SEND ME NO ROSES Tammy Oversteel, Del (7455 (Famous)) (Rev Marcel, SSSMC)	45	47	6	
	11	10		1		1	BORN A FOOL Fradde Not. NCA 40011 (lack O'Dumends, BMI)
ar br	16	6	TOO MUCH MONKEY BUSINESS Frade, Water, Columbia 4 45822 (Alc. 1981)	47	51	,	LOUISIANA WOMAN, MISSIPPI MAN Lirette Lynn & Corway Twitty, MCA 40097 (Dunbar Changes)
ı	14	,	LOVE IS THE FOUNDATION Lorette Lynn MCA 40058 (Cast Miner's BMI)		31	'	CHARLIE Tampol & the Gleser Brothers, MGM 14506 (Gleser Brothers, BM)
2	12	11	SOUTHERN LOVING Am Ed Brown, BLA 74 0325 (Dechappet, BMI) BLOT, ME ODWAY FARY	48	46	9	BETWEEN ME & BLUE ferlin Husby, ARC (64)1 (Chappell, ASCAP)
į.	17	*	RIOE ME OOWN EASY Solely Bare, RCA 74 0518, (Shaver-Februm, BMT)	☆	60	3	A GOOD LOVE IS LIKE A GOOD SONG Bit Luman, Epic 5 19994 (Columbia) (Further: Ausyelles, BMI)
4	3	13	COME EARLY MORNING Don Milliams, JMI 24 (Gold Dust, EMI)	由	55	3	IF SHE JUST HELPS ME GET OVER ME Sonny James, Calamba 4 45873 (Jack, BMT)
			YOU ALWAYS COME BACK (To Hurting Me) Johns Rodriguez Mercary 73368 (Phonogram) (Hallrota (ME))	51	48	8	DON'T Sandy Presy, Columbia 4 45828 (Disc Presity, BM)
tr	19	5	YOU WERE ALWAYS THERE Donna Fargo Bot 17460 (famous) (Perma Donna (MIT)	52	53	6	DIRTY OLD MAN George Hamilton IV, RCA 74-0948 (Border State Par Mac, BMI)
8	9	14	WHAT'S YOUR MAMA'S NAME? Tanya Tacher, Criumbia 4 85799 (Altam-Bluecrist, BMI)	53	52	١,	30 CALIFORNIA WOMEN
ı	23	8	YOU GIVE ME YOU Bobby G. Rox. Melromedia Country 68 0107 (Hwyeth ASCAP)	会	65	3	CI IPPIN' AWAY
tr	21	9	JUST THANK ME David Rogers, Assable 45-2557 (True, BMI)	55	50	7	Jeen Snepard, United Artists 248 (Station EMI) RAIN MAKIN' BABY OF MINE Big Drussey, Mercury 73375 (Blue Crest/Hold
9	13	13	BABY'S GONE Corney Twitty MCA 40027 (Twitty Brd. (MR))	56	62	6	& Range 8MO
0	20	10	ORINKING WINE SPO-DEE O'DEE Jerry Les Lews. Mercury 73379 (Phonogram) (MCA. ASCAP)	1		,	LAST WILL AND TESTIMONY Howard Crackets, Det 17857 (Famous) (Blackfeel / Dana Box, BM)
t	33	5	LORO, MR. FONO Jery Bred BCA 74 0960 (Rector, SMI)	57	57	6	IF THE WHOLE WORLD STOPPED LOVIN Eddy Aradd MCM 14565 (Shelly Singleter (MI))
1	25	9	THANK YOU FOR BEING YOU Met Teles, MCM 14552 (Savepress, BMT)	查	68	2	I USEO IT ALL ON YOU Nat Stuckey ISCA 74 0972 (Forest Hills: BMI)
1	31	4	TOP OF THE WORLD	血	70	2	THE GOOD OLO DAYS Buch Owers & Susan Raye, Capital 361D (Blue Book
t.	27	5	Lyna Andreson, Calumbia 4 45057 (Rimo-Hammer B Rask, ASCAP) TDUCH THE MORNING Doe Catoos, Rickey (67) (Missec ASCAP)	60	54	9	JUST WHAT I'VE BEEN LODKING FOR Dafter Mart. RCA 74 0930 (House of Gold, BMI)
5	22	11	SHIRE OF COURSE LINE SOME	4	-	1	NOTHING EVEN HURT ME (Half as Bad) George Jones, Epic 5-11006 (Columbia) (Iran, Eller)
			HOBODY SINGS Jerry Wellace, MCA 40037 (4 Star. BMI/4 Star. BMI)	62	71	7	THE GREAT FILLING STATION HOLD UP an Buffer, Dunbill 4348 (Let Them Se Music ASC)
4	34	4	TRIP TO HEAVEN Freddy Mart, Caprill 3612 (Brue Book, BMI)	64	66	3	MN-MM- CDDD Del Reeves, United Arcets 249 (Tree, BM1)
1	30	6	TRAVELIN' MAN Doky Person, IECA 74 0950 (Deeper, BNI)	65	69	2	I MISS YOU MOST WHEN YOU'RE HERE Sames Swith Mega 615 0109 (Cherry Tiee, SESAC)
	15	14	BRING IT ON HOME (To Your Woman) Ina Stampley Dot 17452 (Famoss) (Gallion-Algne BMI)	66	67	3	QUEEN-OF THE SILVER DOLLAR Doyle Holly - Bareaby 50;18 (MCR0) (East Eye, BMI)
	78	5 20	SLIPPIN' & SLIDIN' Billy Charle Charleton, ABC 11364 (Venca-Sept. BMI)	67	72	2	LADY RAMPy Yerron, Coprist 3590 (Blue Eche ASCAP) ORIFT AWAY
"	Z&	20	BEHINO CLOSED DOORS Charle Ren Epic 5 80550 (Cotumbia) (House of Gold, BMI)	4	-	1	Marvel Fritz, Caecamon 763 (NSS) (Almo ASCRP)
1	32	9	FOOL/STEAMROLLER BLUES Dwi Prestey BCA 74 0930 (Chappet, ASCAP/Blachwool/ Country Road, EMT)	ш	-		TO PUT HER DOWN Ronne Sessions, MCM 14528 (House of Gold, BMI)
t	41	4	SHE'S ALL WOMAN David Mountes, Epic 5 20995 (Columbia) (Algre, BM1)	故	-	1	Come Smith RCA 74 0971 (Blue Crest, BMI)
3	24	10	GIVE A LITTLE, TAXE A LITTLE Barbara Mandrall, Colombia, 4 45619 (Green Grass EMI)	70	75	2	HANK Hank Williams, Sr., MGN 14550 (Free BMI)
4	42	5	I CAN FEEL THE LEAVIN' COMING ON/I LOVED YOU ALL OVER THE WORLD Cal Smith MCA 40051 (Earl Ege 8M!)	4	-	1	SUNSHINE Mckey Newbury, Elektra 4583 (Acuff Base, ASCAP)
-	39	5	Cal Smith MCA 40061 (Earl Eye BM1) WE HAD IT ALL	72	74	2	I CAN'T BELIEVE IT'S OVER Sheeter Devis RCA 74 0968 (Ben Peters, BMI)
6	18	15	WE HAD IT ALL Wayloo Jerrings, BCA 74 0968 (Danse, SMI) WALK SOFTLY ON THE BRIDGES	曲	-	1	IF TEARDROPS WERE PENNIES Parter Wagner & Dolly Parter, RCA 74 (98) (Peer Int'l SMI)
-		-	WALK SOFTLY ON THE BRIDGES Mel Street. Metromedia Country 10% (Blue Dest/Hill & Bangs, BMI)	由	-	1	A MAN AND A TRAIN Mety Robber, MCA 40067 (20th Century, ASCAP)
7	38	7	YOUR SIDE OF THE BEO Mar Chris, Columbia 4-45825 (Scient Gens Columbia/ Singgolinos, DMI)	曲	-	1	LOVE IN THE BACK STREET Little David Wilkins, MCA 40034 (Authorysis, BMI)

Brian Collins. Young Country Idol.

He's 22, and already a country star! Brian Collins joins Dot, after recording a string of hits for Mega Records. He's got one of the most romantic voices in the country, and can play 12 instruments, well! Talk about talent! "I Wish (You Had Stayed" is Brian's new Dot single, the first of many smash hits for a young country idol.

"I Wish (You Had Stayed)"

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INTRODUCING Johnny Rodriguez, Mercury SR 61378 (Phonogram GOOD TIME CHARLIE Mon-ment NZ 32215 (Columbu) 7

KIDS SAY THE DARNEST THINGS THE SESSION lary Lee Lewis, Mercury SRM 2-803 (Phonogram

SUPERPICKER THE RHYMER AND OTHER FIVE AND DIMERS

OANNY'S SONG 12

BRENDA MCA 305 SHE'S GOT TO BE A SAINT ENTERTAINER OF THE YEAR

YOU LAY SO EASY ON MY MINO THE GOSPEL ROAD

13 SHE NEEDS SOMEONE TO HOLD HER ALOHA FROM HAWAII VIA SATELLITE LONESOME, ON'RY & MEAN

THE BLUE RIDGE RANGERS 3 WHAT'S YOUR MAMA'S NAME?

SUPER KING OF WOMAN 15 DAISY A DAY

I KNEW JESUS (Before He Was A Star) 2 MAC OAVIS Columbia NC 37206

I'VE FOUND SOMEONE OF MY OWN 26 A SWEETER LOVE

SOUL SONG los Sampley, Dol DOS 26007 (Femous DON WILLIAMS, VOL. 1 2

2 AIN'T IT AMAZING, GRACIE 6 NEITHER ONE OF US

GOOD THINGS ROY CLARK LIVE

HATE GOOOBYES/RIDE ME OOWN EASY 5

TOTALLY INSTRUMENTAL WITH ONE EXCEPTION 3 TOO MUCH MONKEY BUSINESS

MY SECONO ALBUM A LACY NAMED SMITH

CHARLIE McCOY 17

IF IT'S ALRIGHT WITH YOU/JUST WHAT I'VE BEEN LOOKING FOR

41 10 MY TENNESSEE MOUNTAIN HOME 23 SONGS OF LOVE

AM I THAT EASY TO FORGET 50 HAPPIEST GIRL IN THE WHOLE U.S.A.

SWEET COUNTRY

CHEATING GAME BARROMS & POP A TUNES

COUNTRY BOY

Country Music

Nashville Scene

The Statler Brothers had to miss Fan Fair when one of the group be-came ill the night before the scheduled appearance... Jay Lee Webb, brother of Loretta Lynn, has de-parted M-C-A and is looking for a label... Dave Dudley will wind up label... Dave Dudley will wind up his promotional tour for Mack Trucks at the second annual Trucker's Jamboree in Wheeling, where the truck will be given away... Carl Perkins is back in good shape after some serious nose surgery. ... The one-name singer, Kelly, who made such a hit in country music out west, now has moved to Nashville. She is doing sales and promotion for Cinamon Records and plans more recording. ... Rex and plans more recording. . . Rex Allen Junior now is producing, ar-ranging, and doing commercials, as well as keeping up his recording work. . . Bobby Bare and wife, Jeannie, are on a physical fitness kick, aided by Johnny Cash's tennis Court. . . . Bobby has another con-

Court. ... Bobby has another con-cept album coming up, written en-tirely by Shel Silverstein. Its tile: "Lullabys, Legends and Life," and one cut includes his six-year-old son. ... Marie Osmood, 13-year-old sisten of the famed brothers came to Nash-ville to cut country for MGM. Sonny James produced her session. O'Neal to sing duets with him on his summer fair dates. Banjo player Morey Coleman also will be part of

Jethro Burns has cut a live LP in Nashville, his first since the death of his former partner, Henry (Homer) Haynes. ... Old Time Mountain Music will be featured at the Pungo International Bluegrass festival August at Virginia Beach, Va. ley Monroe claims his record is being charted coast-to-coast. It's being played at Portland, Oregon, and Portland, Maine, and little in en. ... Ferlin Husky sold out well in advance at the Cabaret Club in El Paso, Texas. . . . O.B. McClinton has three re-bookings after first-time appearances, which is the measure of satisfying customers. ... Jody Miller and the Oak Ridge

Boys shared the spodight with Bob Hope at the Norfolk Festival of Arts, honoring the returned POWs. Bill Anderson's softball team won a double-header from the group headed by Jack Greene. Now he's

been challenged by a team made up by Conway Twitty and Loretta Lynn.

'Hee Haw" In **Hefty Return**

NASHVILLE-The unsinkable "Hee Haw" show, with a guest list which would be the envy of any network series, moves now into its September-to-June schedule with one of

the strongest syndications going.
All of last season's regulars will return, supplemented by Roni Stone-man and Harry Cole, New skits are seing spliced into the show. uests already set to appear are

Johnny Rodriguez, Sonny James, Tanya Tucker, Jerry Wallace, Jeanne Pruett, Roy Acuff, Billy "Crash" Craddock, Johnny Bush. O.B. McClinton, Conny Van Dyke, Hank Snow, Brenda Lee, Donna Hank Snow, Brenda Lee, Donna Fargo, Tex Ritter, Jerry Reed, George Jones, Tammy Wynette, Lawanda Lindsey and the team of Gamble and Moore. Rodeo champion Lecile Harris will appear in one of the new seg-

"Hee Haw" is currently aired in

208 markets, with an estimated 30 million viewers.

"The Corner of My Life Vic Willis out of the hospital now.

but still confined to home for a month with his troublesome ulcer Tommy Overstreet and his band had a complete new wardrobe done by Harvey Krantz of Hollywood.... Diana Trask, near the point of ex-haustion, returns to Las Vegas to do "How The West Was Lost," a film hosted by Charile Callas. There'll be no rest for the summer. It's a string of one-nighters. . . . Minnie Pearl is said to be starting her own five-m ute radio syndication.... Pat Rob erts of Dot, who made his "Opry debut last week, is now booked for a series of dates in Spain, starting in Madrid June 23. . . . Waylon Jennings and Commander Cody have been signed for the Peace Love es and Bluegrass Festival June 29 at Aunt Minnie's Farm at Coun

try Roads Park in Glenville, W. VA. Bill Blaylock and Clay Willis of the Jed label, who are making his noises on the music scene have been booked into the Bluegrass Festival at Calloway, Md. . . . Larry Henley of Windchimes Productions has done a session on Don Wayne at Soundshop Studios. Wayne wrote the songs, all of which were arranged by Don Tweedy. . . . Ronnic Prophet has been booked into the Calgary Stam pede in July, and has been re-booked at the Chattanooga Choo Choo Club in that Tennessee city. which he opened recently. . . . Artist Joyce Murray suffered a broken leg in an auto accident in Cleveland, Ohio. . . . Multi-talented Marianne Levine has been signed to chore graph 10 more Spring Street Singer television shows, with producing taking place in Nashville, one also choreographed all of the Opryland

Okie Agency Into Country

OKLAHOMA CITY-Thoma Hartman, newly named president o Associated Recording Artists of America (ARAA) located here has announced the signing of Peggy Gale as the artist's first country act.

ICMBA Pians Fair's Seminar

NASHVILLE-The International Country Music Buyers' Association consisting of promoters involved in the use of country talent, will repeat

and expand its seminar for fair next October. next October.

Harry (Hap) Peebles, president of ICMBA, said some 150 delegates will take part in the seminar, more than double last year's figure. The event is held in conjunction with the "Grand Ole Opry" birthday celebra-

The sessions this year will go be-vond the fairs, to include all segments of the buying industry: parks. auditoriums, etc. It will be renamed the "Country Music Talent Buyers Seminar

A committee here was appointed A committee here was appointed to establish logistics and programming details, under the chairmanship of Jack Norman, Jr. Serving with him are Dick Blake, John Boden, Walter Heeney and Irwin Kirby of Amusement Business, and Betty Jo Young of the Country Music Association

Among the plans is a new black-tie gala following the Monday night vised CMA awards show.

Managers James Acosta and Glovis Daniel found Miss Gale in Hot Springs, Ark., where she was a featured vocalist with I im I swrence and the Rovers

Hartman, formerly general man-ager for Tree International in Hollyod, and more recently a dis jockey here, said Miss Gale would record for the Artco label. A single and LP are being produced at once Hartman also announced he has signed Wes McWain as general

manager for the firm's West Coast office. He will represent the label and their BMI publishing firm, As-sociated Artists Music. McWain previously was general manager Gene Autry's Republic Records.

Hollywood based Dottie Vance will handle promotion for Artco.

Singer, Politician To Form Major Firm

NASHVILLE-A massive promo tion and management complex, to be known as Johnny Paycheck Enterprises, will be established here

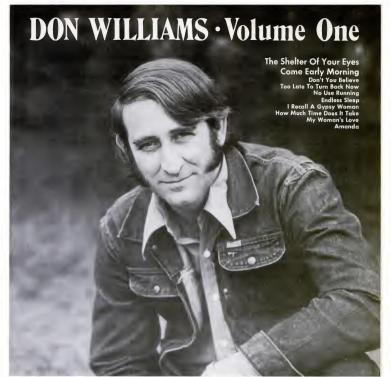
The corporation will be run by Glenn Ferguson, Metro Trustee, who lost the mayor's race by a narrow margin two years ago. Ferguson is expected to seek the mayor's post again in the next election.

Paycheck first must free him-

self of other contractural ties, which he now is in the process of doing, ac-cording to reliable sources.



BRIAN COLLINS signs with Dot Records, as president Jim Foglesong, left, and vice president Larry Baunach, give their nod of approval.



JMI 4004

"If a performer has something to say—says it and everybody believes him—then he has won.

Don Williams has won."





Bobby Bare

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JUNE 23 1973 BILL BOARD

Jukebox Programming

'Go Go' Dancers Set Pace for Oldies

CHICAGO-Topless go-go bars are the biggest re-questers of oldies, according to a programmer survey. All locations are experiencing a tremendous surge in oldies

requests, however.
"Go-go dancers want a good beat that is easy to work "On-go dancers want a good oeat that is easy to work to After all, they have to dance eight hours at a stretch,"
Joe Walle, Hunter Vending, Washington, D.C., noted,
The most popular oldies at these locations are "Monster
Mash" and "The Stripper," he found. These locations draw patrons from Quantico Marine Base and Ft. Bel-voir Army Base "as well as lecherous old men," Wadle

Harvey Bullard, route supervisor for Vemco Music Co., Fayetteville, N.C., got an order for 300 Top 20 of 1955 from a topless go-go bar in his area. "They want music with a beat, and the top records in these locations are 'Joy To The World' by Three Dog Night; 'Knock Three Times,' Dawn; and 'Little Egypt' by the Coasters,"

Country is stronger than ever today, according to Wadle, and the smooth, ballad type country as well as wade, and the smooth, ballad type country as well as mountain music oldies are in great demand by 30-40 year olds who are the bulk of the customers as well as owners of country places. The 1927 Roy Acuff & The Smokey Mountain Boys "Great Speckled Bird/Wabash Smokey wountain boys Ureat spectred into whosh Cannon Ball," is one of the most played. Any Hank Williams, especially, "Your Cheating Heart," Ray Price songs, "Honey" by Bobby Goldsboro, Wilburn Bros. mountain sound, "Ole Lonesome Me" by Don Gibson, are all doing well at his locations. "We also place ballads with a counter, there have by All Martine, Perey, Comp. and with a country flavor by Al Martino, Perry Como and Dean Martin," Wadle said.

Vince Johnson, Johnson Music Co., Boise, Ida., found oldies to be the top playing disks in some rural and older adult locations, in the country and easy listening modes. Johnny Horton's "North to Alaska," and any Hank Snow are popular in the country locations, with Boots Randolph and Ace Cannon records being requested in the easy listening locations. He doesn't get many oldies

requests in young adult, teen, soul or neighborhood bars. Bullard gets a lot of requests for the "strung out, smooth type of country" in his high class, private club smooth type of country" in his high class, private club easy littening locations. He especially looks for country instrumentals like "Today I Started Loving You," Charlie McCov. Vocals that appeal include "For The Good Times," Ray Price; "Rose Garden," Lynn Ander-son; and "Easy Loving," Freddie Har.

18-Year Olds

The 18-year olds are turning bars into bebop places, Marie Pierce reports from Brodhead, Wis. Although they weren't around when the originals were issued, the young adults find out by hearing others talk or listening to airplay, and ask for artists like Paul Anka, Frankie Avalon, Jimmie Clayton, Sam Cook, Dorothy Collins, Chubby Checker, The Four Freshmen, Bill Haley and the McGuire Sisters. Mrs. Pierce's library of oldies is so extensive that a radio station in Lake Geneva borrows

extensive that a radio station in Lake Geneva borrows records from her to use in its programming. Ralph Ludi of Denver finds that people ask for the artist or group, rather than the songs, and artists like the Drifters, The Coasters, Bobby Darin, The Searchers, Fats Domino and Jerry Lee Lewis are being requested in all his locations.

Only one type of location is not experiencing the surge in oldies requests, according to programmers, and that is the soul location. "It's the opposite with the soul locations. We can't keep enough new titles on the boxes, even changing them every week," Wadle commented. He also noted a trend of black patrons assimilating into country music bars, especially military people.

Ohio One-Stop Deliveries

CINCINNATI-Requests for old ies and other records arrive here at Royal Dist. written on soggy nap kins, bar receipts, old envelopes, coin wrappers, the backs of title strips and very seldom on neat lists with sufficient information, accord ing to the staff. But the one-stop here is so efficiently set up that general manager Jack Pierce and the crew do an excellent job of filling requests. The firm has recently been hing oldies, with sales doubling

in the past month.
Actually, Royal here (there is another branch in Columbus) is a pro-grammed one-stop. There is one file for every record distributor, which now means RCA, CBS, MCA, Merit, Supreme, UDC, WEA, Sum-mit and A&I. All records charted are kept track of on sheets in these individual distributor drawers with the Billboard weekly chart change position logged in as well as the record's movement on a radio station list. Thus, the national and regional action is reflected together.

Royal uses a number of radio stations as popularity barometers (Bill-board, May 19) and these are constantly evaluated. The one-stop does about 60 percent operator business and Royal, under owner Joe Westerhaus, has its own jukebox route which gives the staff here good feedback on new product as well as old-

Tom Harmeyer, route manager for Royal, and Pierce, both attended the recent Billboard Jukebox Programming Conference in Chicago and brought along the wives, Mrs. Clare Harmeyer and Mrs. Mina Pierce. Mrs. Pierce works in the shop and Harmeyer's son Kent 24 also works here. Others on the staff include Gary Strong, 21, Ed Pennick, 23 and Tom Cross, 27.
One other unusual procedure is the use of title strips to mark shelf

stock. These strips are coded, blue for soul, red for Top 40, green for country and so on. In addition, local position on radio lists are also noted An entry under "Doin' It to Death" by Fred Wesley & the J.B.'s showed a blue clear acetate marked 5 for the record's position on soul WDAO-AM's list and a red acetate

marked 31 for the position on the list of WTUE-FM, a Top 40 outlet. Both are Dayton stations LP Airplay The staff members agreed that

one of the most serious problems looming for jukebox programmers is the growing play of LP cuts on stations, even some AM's, creating demands for singles that do not exist. Mr. Pierce wanted 1000 of Helen Reddy's 'The Last Blues Song' but it was never pulled from the LP," said Pennick, who added that WLW-AM here was among stations playing this

Every source book in print is available here including Recordaid, Phonolog, One-Spot and others as the staff constantly is looking up requests. A typical order from a pr (Cantinued an page 38)

Coin Machine World

HILTON GAMES

LAS VEGAS—Amusement games have become a part of the posh Hil-ton Hotel. "We've always had ent machines in our Novelty Games Nook, but we keep adding more every time a salesman drops in and convinces us to buy more," hotel executive Nick Naff.

The machines are under the control of Howie Merker. They include jukebox, horse race machines, pin-ball, electric poker and Keno. Recently added have been food vending machines. The machines are protected by vandalism under 24 hour service with a \$500 reward offered. Some of the machines are National Vendors, a division of VMC Industries out of St. Louis

"Damned right they're profit-able," exclaimed Naff, "not only are the machines in the Nook, which was originally a dead spot, but they

Jukebox Meetings

Park. Jane 20-E. Pa. Accomment & Washing Ago., Fledorer Galf Chile, Rorto-

are located throughout the hotel to pick up traffic. "At one time when we were think-

ing of moving our lounge we would have had to move three or four machines to change the face of the lounge. It's surprising, but we found that those machines take in more money than the lounge," explained Naff. LAURA DENI

TEX. TURMOIL

EDITOR's NOTE: this is a cantinttian of a lang report by Barry Candy an the rearganization of a regulatory agency and attitudes about the industry in Texas.

He said that if coercion by the vending operators might be the practical result of limiting unlicensed ownership by tavern owners it (the bill) should be changed be cause there has been too much coer cion in that field already. Ivan Williams said the Vending Machine Commission faces a difficult prob-lem under present law. He said the court created uncertainty on what it meant when it authorized unli-censed use of vending machines inental to the business of places holding licenses for sale of alcoholic beverages for on premise consump tion. Pending a ruling from the at torney general on what incide

used, the commission has authorized tavern operators to own two unli-censed machines, such as coin-operated jukeboxes, pinball machines and shuffleboards. If a tavern owner wants more than two machines he must come in for a full scale hearing. The commission evaluates the revenue from the machines, the square footage and seating capacity of the tavern, how it advertises, what people go there for, said Williams. He said the reason for allowing only two unlicensed machines automat cally is to protect tavern owners, pending the outcome of legislative action on Brooks' bill. "If we authorized a tavern operator to have six machines now and then the legislature decides he can only own one or two, what could we do? Would we have to ask him to dispose of the excess machines or what?" asked Wil-

means and what criteria may be

Texas tavern owners were given a boost here when the Texas House came down solidly in favor of the group in their long-time battle with ndors of coin operated machines. If approved by the Texas Senate the bill will give the tayern owners and other business with on-premise liquor licenses the right to o operate pinball games, jukeboxes and other coin operated amusement machines in their business places.



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Model 1422 Rock-Ola and the 1973 Model 447 in the showroom of this new headquarters. Standing outside Gerald's Amusement Machines are staff, from left: Allen Marks, Dave Goudeau, John Barbier, Herbert Thibodeaux, Wilbur Menard, Dominick Menard, and Maureen Goud

Jukebox Programming

What's Playing?

current and oldie selections getting top play.

Yesterday Once More," Carpeniers, A&M 1446 Smoke on the Water," Deep Purple, Warner Boos, 7710 Dona' It to Death," Fred Wesley & the J B.'s. People 421

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en," George Hamilton IV, RCA 74-0948 on All Over the World," Cal Smith GTON: "HOT 100" PLIACHASES

Ohio One-Stop Delivers

Continued from page 37

grammer included Elvis Presley's
"Separate Ways," Wayne Newton's
"Echo Valley," Chicago's "Saturday
in the Park," Marty Robbins' "Devil
Woman" and Sonny James' "Running Bear."

But the business is not all oldie by any means. Royal runs a special each month at 38-cents, often a new

artist, as in the case of Pat Zill on artist, as in the case of Pat Zill on QCA currently. The reason, ob-viously, is that jukebox program-mers buy far in advance of the charts and need all kinds of records. In fact, jukebox programmers normally have two questions here at the

"What's new on Billboard?" and then, "What's new that's not on Bill-

Coin Machine World

The action came on a Senate passed measure, SB 721 by Sen. Chet Brooks of Pasadena, that would originally have limited the individ-ual with a liquor license to one machine. House Sponsor Rep. Hilary B. Brown Jr., of Del Rio, opposed the

the entire bill, but pulled down his motion when he saw he did not have the votes. Opponents argued vainly that the old limits on machine ownership were needed to avoid corruption in the amusement machine

(To Be Continued)

3 (4 3 3

Listing in Billboard's 1973-74 International Buyer's Guide of the Music-Record-Tape Industry



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JUNE 23, 1973, BILLBOARD

COUNTRY



RECORD COMPANY \$. SUPPORT HELP NEWPORT FESTIVAL

ECORD COMPANIES ARE EXPRESSING MORE INTEREST IN the New York based Newport Jazz Festival, eports George Wein, the Festival director As it stands now Atlantic Records will be recording at the Festival, and Buddah/Cobblestone will be preparing a Newport package as they did last year. Polydor is making plans to record the John Mayall appearance for possible later

Last year, Cobblestone presented a boxed set that was also solit into individual albume all recorded at the Festival, According to Wein, Buddah was "very happy" with the sales results. "The Jam Session albums recorded at Radio City Music Hall sold over 15,000, I believe," he says.

Wein also derives money, which goes towards the Festival's budget of \$900,000 this year-last year's budget was only \$600,000-from record companies buying advertising in the Festival program. Wein estimates that he gets a \$50,000 to \$60,000 subsidy from the program for the Festival.

We have been getting a lot of calls from record companies asking to cooperate in this year's Festival but they are really calling too late. Perhaps next year." he laments. Wein would like to see record companies

help out and sponsor parts of the nonprofit events at the Festival, such as the Apollo events, the Rutger's University seminars and the New York Musicians Organization affairs which he considers "good outlets" for record companies "perhaps where they can intro duce new talent "

Wein points out that Polydor has contributed this year to the Apollo concerts

A particularly important event for this year's New York Festival, says Wein, will be the Ray Charles evening, with the script written by novelist James Baldwin, a long time Charles fan. "There is no way." says Wein, even if we get full houses for both concerts for this perticular event that we can make money on it. However I hope that it will be re-corded and filmed. We can also create a property with it and tour with it. It is a very impor tant evening for us."

Wein is also delighted with his long time

dream of a New York Jazz Repertory Com-pany being formed. He has received funding for the company from various organizations, both state and private.
In 1971, when Wein first announced plans

for this type of repertory, his idea was to employ within the company a basis of 60 to 70 musicians to cover the whole spectrum of java music. He then estimated the cost of starting the project to be around \$200,000. Wein confesses that the Newport Jazz Fes-

tival-New York was "hurt" last year by jazz artists playing both at the Festival and also in clubs in the city-and being advertised as such. He intends to stress the exclusivity clause in Newport Festival contracts more strongly this year-nobody will be allowed to advertise an appearance two to three weeks either before or after the Festival.

Wein is proud of the fact that this year he (Continued on page 56)



being a promoter lazz: The International Ambassador

MONTREUX TAKES ON AN AMERICAN FLAVOR AS CLAUDE NOBS NAILS RECORD NUMBER OF U.S. LABELS AS CONCERT PROGRAMMERS.

HIS YEAR AMERICAN JAZZMEN dominate the seventh annual Montreux Festival. Out of nine concerts, six are sponsored by American record companies. 'It's not intentional that there's so many American musicians, says Claude Nobs, Montreux's director. "it's just that we are going back to the sources. Then with a serious glance, Claude adds:

"There is more happening in jazz in the U.S. than the American people may be aware of." Claude Nobs is aware of what's happening That's why he has locked up the greatest number of American labels who are now putting on their own concerts in conjunction with Nobs, thus owning the spotlight for an eve ning at the prestigeous Montreux festival.

This year Atlantic, Blue Note, Impulse, Prestige/Milestone, Columbia, Verve and Polydor are all having their nights. In addition to presenting artists of their choosing before an influential audience, the companies can record these performances, and according to Nobs' estimates, there have been 50 LP's re-corded since 1967, with a number still in the can

While in the States several months ago. Nobs met with record company officials to firm up their participation during the three is starting June 29 through July 8. There were several U.S. companies who wanted to have time but there wasn't any left for their involvement in what Nobs calls his "jazz menu" rather than a schedule of activi

Five years ago "only Atlantic was willing to spend the money to bring its people over," Nobs says. Atlantic and Flying Dutchman re-corded extensively at Montreux following the Grammy winning Bill Evans LP taping in Under terms spelled out between Montreux and the labels, the companies pay for

their artist's transportation to Switzerland

at too talent all around

and then the festival takes over with the fol lowing free services: · hotel accommodations for three days (a

special rate thereafter); · tickets to all the concerts for the musicians and their wives:

· stereo master tape for their own back ground

 use of the festival name on any LP: · utilization of complete recording facilities (this year involving a 16-track console

and quadrasonic mixdown capabilities). As the festival has grown, more time has naturally evolved for concerts, with the close link between Nobs and record labels allowing him to obtain talent from single sources fo his evenings. And with each label having its own distinct characteristic, Nobs is able to achieve the different "flavor" of which he so desires his "menu" to offer

Last year TV coverage filmed by the national Swiss network wound up as several half hour programs on the NET network in the U.S. and Nobs feels this exposure caused ny record companies to sit up and take no (Continued on page 42)

NEWPORT'S HISTORY: Struggle, Collapse, Survive

HE NEWPORT JAZZ FESTIVAL has had a checkered history in its 20 years-it was born July 17, 1954 with Eddie Condon and his group playing "Muskrat Ram-ble" before 500 people

nd it was raining. The way from the cov nis courts of Newport's Casino to a \$900,000 budget and venues involving New York's Carnegie and Philharmonic Halls, to the Apollo Theater, the Yankee Stadium, to Central Park, has been fruitful but hard for

Festival founder-director George Wein. The hard parts were when the Newpo Jazz Festival was punctured by riots and finally killed by the mass of kids pouring in over ken fences and trashing the affair in July

Killed, though, to rise again the next year in New York, with sponsorship from the city and a whole ream of joyous publicity, some fine music and also a small profit.

Interestingly enough the artists who ap-peared on that far off Newport Festival of 1954 included Dizzy Gillespie, Stan Kenton, Gerry Mulligan, the Modern Jazz Quartet, and Teddy Wilson. All very much alive and work-ing for Wein in 1973!



He dropped out of the Newport Festival business for one year and the Festival was taken over by New York promoter Sid-Bernstein, a few years away from his history making Beatles concert at Shea Stadium. Bernstein's affair lost money with Bernstein commenting publicly that George Wein was the only man who could put on a Festival at Newport. Wein now says: "Sid may have lost money but I didn't watch the money—I watched the gross and the gross was good.

Sid, in a sense, saved the Newport Festival. During his year off the Newport scene-it was also the year that his Boston jazz night club Storyville was shuttered-Wein concentrated on the foreign side of his business, which now causes him to travel over 200,000 miles a year around the world and sleep, on

average, in 150 cities a year.

In 1969 Wein put on his Newport Festival ought in several top rock names such as Led Zeppelin, Blood, Sweat and Tears and Jethro Tull-Wein's theory was that jazz and rock were getting closer together and it

should have Newport representation.

He also admits: "I was greedy that year. The Festival brought with it unruly au-

diences, property damage, a lot of tension and a series of at tacks on Wein from the Newport Town Council, Adds Wein: "I put too much rock in-I over powered the jazz.

In the end, a ballot was held in Newport to approve the Newport Jazz Festival and Wein received the news in Paris at 3 a.m. from his wife Joyce that the vote was 80 percent in favor.

Some of the voting may have been economic: Wein reckoned his Festival gave Newport around \$500,000 a year from the 40,000 plus people it at-tracted over those July 4 weekends. And the Festival itself spent around \$100,000 on police, renting the field and employing 200 local people.

Wein also sees Newport as im-portant in another way: "For the first time we found that big money could be grossed with iazz in the summertime Refore Newport began, the average jazz artist worked cheap during the summer or took a vacation, But Saratoga, Forest Hills, and all

those music festivals-even Woodstock-are outgrowths of the Newport Jazz Festival. Newport itself can never be credited enough for what it showed in terms of concept-ti sound the presentation. The importance of Newport is beyond mere statement and it is ery true now that we have moved into the

city of New York."

1971 was the end. It came quickly during Dionne Warwicke's set on Saturday evening. in a tangle of broken fences and whooping kids who crowded on to the Newport stage and damaged it because they considered that they should have been let in free

The following day Wein was in despair, in tears during a television interview and appeared to have no particular place to go with But months later came the announcement

and a year later came the sensational rebirth when for just over a week New York went han. pily berserk about jazz. Wein, faced with a \$500,000 budget for tal-

ent, a lot of support from his old sponsors and new people in New York city organiza-tions was back in business.

IAN DOVE Newport business.

MONTREUX'S STORY: Grow, Grow, Grow

By Mike Hennessey

INCE ITS INAUGURA-TION in the summer of 1967, the Montreux Jazz Festival has grown in scope and stature with each successive year and is today undoubtedly the most important jazz festival in Europe.

The imagination, energy and enterprise of Claude Nobs, the Festival's organizer, have certainly been major fac tors in the success of Montreux which, from the outset, has always been a festival in the true sense and not just a sequence of concerts. Not even the highly regarded Antibes Jazz Festival at the height of its popularity could claim to embrace anything like the same range of jazz activities as are to be found at Montreux.

Not only has Nobs succeeded consistently in bringing the top jazz names to Montreux but he has also programmed instrument clinics, secondhand record markets, jazz movies, jazz photograph exhibitions and imprompts iazz sit-ins in and around the festival itself

One problem with European jazz festivals is that, since the major source of talent is the United States and since the cost of trans atlantic transportation is relatively high for promoters with limited budgets, the s star names are likely to appear through a whole succession of different European jazz festivals in any given year. Montreux man ages mostly to avoid this and it is a matter of some pride with Nobs that he has pulled off a umber of "firsts" and "exclusives.

Montreux has not only presented the big names over the years-Clark Terry, Dexter Gordon, Gary Burton, Mongo Santamaria, Bill Evans, Kenny Burrell, Oliver Nelson, Les McCann, Herbie Mann, Gerry Mulligan, Ella Fitzgerald, Chico Hamilton, Eddie Harris—to name just a few; but there have also b nearances by loss familiar but highly in triguing artists such as Eddie Vinson, Paul Bley, Barry Harris, Annette Peacock, Gato Barbieri, Tom Scott, Son House, Sadao Watanabe plus a whole host of fine European

For the first five years of its existence, Mon-treux featured a European jazz group contest in which the broadcasting organizations affil-iated to the European Broadcasting Union were each invited to sponsor a band to represent their territory. This contest brought healthy European exposure to many fine bands and soloists such as John Surman Alan Skidmore and Tony Oxley from the UK, Aladar Pege, a phenomenal bassist from Hungary; Bosko Petrovic (Yugoslavia), Chris Hinze (Holland), Eero Koivistoinen (Finland) Michal Urbaniak (Poland) Palle Mickelborg (Denmark) and Louis Stewart (Ireland).

Inevitably, however, problems arose in the matter of judging the contest-the usual diffi culty in comparing groups representing different segments of the jazz spectrumnow the contest has been eliminated. What has taken over from it has been a showcase section for the big bands of American high schools and universities, often featuring top jazz soloists. More than a dozen of these bands have been featured at the Festival and

more are scheduled to appear this year. Although Montreux is primarily and emphatically a jazz occasion, there have bee highly successful attempts to blend in good quality popular and rock music featuring such acts as Nina Simone, Roberta Flack, Aretha Franklin, Stone The Crows, Ten Years After, the late King Curtis, Chicken Shack, Santana, Chuck Berry and Richie Havens.

The blues also are strongly represented and artists in this field have included Champion Jack Dupree, Son House, Muddy Wa-ters, Lightnin' Slim and T-Bone Walker.

Perhaps one of the most stimulating as pects of the jazz contests was the practice of

forming a special festival big band from the top musicians of the various competing groups and having them perform under the leadership of top jazzmen like Clark Terry. Gerry Mulligan and Oliver Nelson-and the fact that this will no longer be possible is certainly one reason to regret the passing of the



ducing musicians.

An important element currently in the Festival is the idea of having major record labels sponsor a particular evening concert. Evidence of the viability of this idea is provided by the large number of commercial recordings which the Montreux Jazz Festival has yielded between 1968 and 1972

Another relatively new feature of the Festiral which has shown rapid growth is the Music Fair, an exhibition of musical instruments, audio and recording equipment, music publications and records and tapes. This year's Music Fair will be a four-day event, from July 6 to 9 An innovation this year will be a New Or-

leans style boat ride on Lac Leman-an appropriate sequel to the Night in New Orleans which is being sponsored earlier in the Festi-val by Atlantic Records. One measure of its success is the scope

and extent of this year's program. It opens with a blues concert on June 29 and continues for two weeks closing with five days of concerts by U.S. high school big bands plus top American jazz soloists. This certainly makes it the longest jazz festival in history. Originally held in the municipal casino,

which was destroyed by fire in 1971, the Festival is now set in Montreux's new Conference Center which has excellent facilities and acoustics. As usual the event will be fully cov ered by Swiss television and the sound system is being specially adapted for the Festival by J.B. Lar Although the Newport Festival is 13 years

its senior and unquestionably THE major event of the year in the world of jazz, the Montreux Jazz Festival can unquestionably claim today to be the European Newport.

ort in Rhode Island started with Mrs. Elaine Lorillard, who was Newport society and a jazz fan being introduced to George Wein. She had some idea about a festival. Says Wein: "They had done an event with the New York Philharmonic at Newport,

Newport's George Weln during a quiet moment in his life.

raised \$30,000 to promote it and lost it all. The Lorillard's suggested I do something with jazz and Mr. Lorillard called his bank to raise \$20,000 credit and then left with his wife for Europe, hoping I could put something on by the time they got back in July. The Newport Jazz Festival was in business. "I knew there was a public for jazz but I

didn't know we were going to upset the world. Mr. Lorillard's \$20,000 was never needed. The music was of a very high standard and we made a bare profit-\$400.

In 1955 the Festival spread over three days and there was a \$7,400 excess of income over expenses. In the following year this figure went over \$50,000 and by 1958 it was in the six figure bracket. And 1960 was the year of the first jolt-a

riot. It was, Wein is careful to point out, in the fairground outside the Festival and is com-

IUNE BRINGS FORTH BEAUTY, BRIDES AND MUSIC. Beautiful, beautiful sweet summer music from great artists. For instance, there's Kenny Burrell (Both Feet On The Ground, Fantasy 9437) whose guitar is as sweetly lush as a June bride, as deeply colorful as a summer sunset and as lyric as a morning in June, of course. And then, for celebrating those Junes you have known-the

months and the memories-there is the joyous groove of Charles Earland, (Charles III, Prestige 10061) soulful, swinging and seeped

in the juices of life. Do you dance in June? Then let your natural movements go even more naturally with the Latin rhythms

and haunting sounds Cal Tjader (Primo,

really comes home here. You can hear it as he plays.

Fantasy 9422) provides as he explores the exotic, authentic, root-deep Latino ambience in the company of some of the prime movers of that genre: Tito Puente and Charlie Palmieri. Cal Then there's Hampton Hawes, (Blues for Walls, Prestige 10060) and a Hamp in any month is a Hamp worth hearing. Bright, sparkling, crystal-clear piano yet moody, moving and subtly emotional. You dig musical stories? That's what Hamp tells. Stories about himself, and the

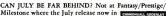


black experience. Blues for Walls is more than a title. Dig? It's his whole life in music. Jerry Hahn, (Moses, Fantasy 9426) who once was

the guiding spirit behind Brotherhood and who sparked John Handy's great forward looking jazz albums back a

while, returns to records now with freely experimental yet thoroughly pleasing, pure jazz in the guitar idiom. And then, for tender tenor lovers, and who in June does not love a

tenor?, we have that Houston Person (Sweet Buns and Barbecue, Prestige 10055) with his solid, swinging deeply grooving sounds of jazz reality. That's June in jazzland; good music, good feelings, good times. A ball!



preparation offers some of the most exciting new jazz of this or any season.

There's Cannonball -Adderley's album (Inside Straight, . Fantasy 9435) the first in his new association with Fantasy; a wonderfully inventive program recorded this June in Fantasy's Berkeley studios, with brother Nat and all the band generating love and good music from groove to shining groove. Then McCoy Tyner,







(Song of the New World, Milestone 9049) he of the Grammy Awards, in his latest and quite possibly most exciting effort, combining his piano and

horns in a fascinating slyly shimmering summer special. Charlie Byrd, (Crystal Silence, Fantasy 9429) like Cannonball, begins his personal shootout at the Fantasy factory with a charming collection of pure guitar nightingale and firefly messages flowing from his silver strings.

And Woody Herman, (Giant Steps, Fantasy 9432) in another wildly swinging big band effort, timed for Trelease so Woody can hear it on the air as he plays the summer resort circuit. Big band music for lovers of all ages. Gary Bartz, The Ntu Troop (Follow, The Medicine Man, Pres-

tige 10068) trooping along, lays down bis lifeline version of summer joy for all to hear. When we hear it, we know.



Hear Ye! Hear Ye! Hear Ye! Giving a royal tone to the whole proceedings there is the presence of

His Ducal Majesty, Edward Kennedy Ellington, (Yale Concert, Fantasy 9433) Doctor of Arts and master of all musical crafts, with his historic Yale Concert. And winding up the July post solstice release is a union of

Gene Ammons and James Moody, (Chicago Concert, Prestige 10065) two of the most inventive exponents of the art of making it June in January and joy-time in July.

Can we ask for more? Of course, Bill Evans is joining Fantasy!







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'It's a blend of voice and instrumentation. A perfect

"A very delightful album!" - Gene Eizy, WJR Radio, Detroit d four calls in 20 minutes praising the album

- Ron Cuzner, WFMR Jazz Disc Jockey

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— Cash Box-Pop Best Bets, April 14, 1973

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CLAUDE NORS

• Continued from page 39

tice of the European event and ask the important question: 'Why don't we join in?"

Many decided to take the plunge so that this year Montreux looks like American Calling, with both professional jazzmen and five days of high school and university bands show ing off their expertise

Approximately one third of Montreux's audience has traditionally come from the States, so in a sense the American azzmen are playing to Americans who dig their music.

Nobs acknowledges that he has felt the swipe of criticism for booking so much American jazz. But he categories the European avant garde school as being "too dry and too cold." there are important European players available, he wants them, he says, noting that the largest percentage of top Euro-pean jazz musicians have already played the festival. And he sn't like to book the same act two years in a row

At one time Nobs had as many as 17 countries sending jazz bands. Now the American record companies are the main suppliers of talent, although there are also evenings sponsored by the British label Black Lion and the Swiss B casting Corp.

Working with a total talent budget of \$50,000 which is put up by the Swiss Tourist Bureau, which sponsors the event, Nobs can dispense individual fees of from \$500 to \$3000 and touching \$5000 for a super attraction. His first budget was

Working with the festival this year as recording engineer will be Stet Sulke, formerly with Mastersounds in Atlanta and Capitol. He built the new 16 track console and will be assisted by Carlos Olms from Polydor of London.

This year the concerts will be held in the new convention center which seats 2500. Each label will bring its own producer to help with their albums. Montreux has seen fit to pro-vide built in facilities for recording for Nobs believes in the power of the disk as a promotional vehicle. "Bob Thiele got six albums out of only one evening two years ago." Nobs says proudly.

On the day of recording, a label can spend all the time it wants during the act's rehearsals setting up for a proper sound mix

Nobs is staying away from infusing rock bands with the jazz because "the sound levels for rock bands aren't the same as they are for jazz groups." (He puts on rock concerts as a sepa-rate business venture in Zurich with much of the proceeds going into a jazz festival fund).

Nobs estimates that the festival brings in around \$220,000 to the city of Montreux. The festival is covered by reporters from over 15 nations which translates into around 100 press at the concerts.

Nobs has noticed that his audience gets younger every year and he is especially keen on having five days of high school and college players jamming with an array of top profes-Nobs is against stocking any concert with just big names

Before he got so involved with having record companies pick and suggest to him who they would like on their evenings, Nobs offered some new, some unknown and some well known talents in a sort of harmonious potocurn. The record companies have "total freedom" in program-

ning their evenings, Nobs points out. Last year Excello Records of Nashville taped some of its gospel singers and emerged with four LP's by unknown performers. The festival is Nobs' baby. One third of the money for the

festival comes from ticket sales; the remainder from spor ing record companies and from broadcasting fees and from

It takes one year to put the program together. This year Nobs plans making a color videotape of the festival and offer-ing the footage for commercial usage. The Swiss TV network will be able to air it once before it goes on the commercial bidding market.

For those readers who may wonder what U.S. acts will be appearing and what possible albums may be forthcoming, here's the rundown of scheduled artists.

Atlantic's night (produced by Jerry Wexler and Nesuhi Ertegun) will feature New Orleans musicians Dr. John, the Meters and Allen Toussaint, among others (June 30).

Blue Notes' night (produced by George Butler) features Bobbi Humphrey, Marlena, Ronnie Foster, Patricia Rushing, Bobby Hutcherson Trio, Horace Silver Quintet, Nathan Davis and Donald Byrd (July 5).

Impulse's night (produced by Ed Michel) features Michael White, John Klemmer, Gato Barbieri, (July 6).

Prestige and Milestone's evening (produced by Orrin Keep

news, Ralph Kaffel and Ralph Gleason), features Gene Am-mons, Dexter Gordon, Kenny Burrell, Hampton Hawes, Gary Bartz, McCoy Tyner and Kenny Clarke (July 7). Columbia's evening features Miles Davis, Michael Hender-

son, Balakrishna, Al Foster, Cedric Lawson, Dave Liebman and Reggie Lucas

Polydor's evening features Chick Corea's ever" (July 8). **Eliot Tiegel** JUNE 23, 1973, BILLBOARD

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NEWPORT

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THEY BOTH SWING, BUT WITH DIFFERENT PROGRAMS





Grant Green is a modern guitarist.



'mini" concerts

FOR THE FIRST TIME in his long association with the Newport Festival, George Wein moves into the Los Angeles community with a full blown Newport presentation

The West Coast package runs from June 17-24 and allows a five day lapse between the finish of the Coast presentation and the start of the New York gala. In the main, the two events offer different programs. The

Los Angeles festival includes such major SUNDAY EVENING, JUNE 17, HOLLYWOOD BOWL Grants of Jazz featuring Art Blakey, Dizzy Gillespie, Al

McKibbon, Sonny Stitt, Mary Lou Williams, Kai Winding, Jon Hendricks, Billy Eckstine; the Young Giants of Jazz and Super TUESDAY, JUNE 19, SANTA MONICA CIVIC AUDITORIUM

Chick Corea, Gil Evans Orchestra, Cecil Taylor. WEDNESDAY, JUNE 20, SANTA MONICA CIVIC AUDITORIUM

Carmen McRae, Two Generations of Brubeck (Dave and SATURDAY, JUNE 23, HOLLYWOOD BOWL, 1 P.M. Guitar Explosion: Roy Buchanan, Kenny Burrell.

Ellis, Jim Hall, Barney Kessel, Shuggie Otis, Joe Pass, T-Bone Walker SATURDAY, JUNE 23, HOLLYWOOD BOWL, 7 P.M. Gladys Knight and the Pips, B.B. King, Dizzy Gillespie, Her

bie Mann, David Newman, Charlie Mingus, Billy Paul. The New York Newport Festival dominates the city and its ople starting June 29 and running through July 8. In all instances there are multiple events being slated on the same day. Here are some of the highlight cor

FRIDAY NOON, JUNE 29, WOLLMAN AMPHITHEATRE Gato Barbieri, Charles Lloyd, Gerry Mulligan, Newport En-

CARNEGIE HALL: 7:30 P.M.; Benny Goodman, Lionel Hampton, Gene Krupa, Teddy Wilson, Ruby Braff Quintel

PHILHARMONIC HALL, 6 P.M., 10 P.M.: B.B. King, Clarnce Brown, Arthur Crudup, Jay McShann Trio, Big Mama Thornton: Joe Turner, Eddie (Cleanhead) Vinson, Muddy Wa. SATURDAY, JUNE 30

WOLLMAN AMPHITHEATRE, NOON; Guitar night, similar Los Angeles, with some additional players. CARNEGIE HALL: 6 P.M., 10 P.M.: Donny Hathaway, Her-

bie Mann, David Newman PHILHARMONIC HALL: 7:30 P.M.: Sonny Rollins, Gil

Evans, Keith Jarrett, Mary Lou Willia SUNDAY IIIIY 1 Hudson River Boatride: Percy Humphrey Preservation Hall

Band, other New Orleans bands.

CARNEGIE HALL: 6 P.M., 10 P.M.: Ray Charles. PHILHARMONIC HALL; 6 P.M., 10 P.M.: Duke Ellington,

Alice Babs, Mandrill, MONDAY, JULY 2

WOLLMAN AMPHITHEATRE; 1 P.M.: Charlie Mingus, Don Cherry, others.
ROSELAND BALLROOM; 9 P.M.: Duke Ellington, Count Basie, Woody Herman bands. HIIV 2

WOLLMAN AMPHITHEATRE: 1 P.M.: Mose Allison, Stan Getz, Marian McPartland, Modern Jazz Quartet, Horace Sil-CARNEGIE HALL; 6 P.M., 10 P.M.: Count Basie, Joe Wil-

PHILHARMONIC HALL; 7:30 P.M.: Rahsaan Roland Kirk, Al Hibbler, Mabel Mercer, Stan Getz, Art Hodes, Jimmy McPartland, Vic Dickenson, Gerry Mulligan, Earl Hines, Al Casey, Sylvia Syms, Dave Brubeck WEDNESDAY, JULY 4

SINGER BOWL; 1 P.M.: Count Basie, Darius, Dave Brubeck, Cab Calloway, Cozy Cole, Eddie (Lockjaw) Davis, Roy Eldridge Quintet, Ellis Larkins, Howard McGhee, John Mayall, Turk Murphy, Ray Nance, Joe Newman, Anita O'Day, Sam Rivers, Sun Ra, Billy Taylor, Sarah Vaughan, Reggy Workman, CARNEGIE HALL; 6 P.M., 10 P.M.; Sarah Vaughan, Michel

Legrand Stan Getz SHEA STADIUM; 8 P.M.: Freddie Hubbard, Billy Paul,

Jimmy Witherspoon, Rahsaan Roland Kirk. THURSDAY, JULY 5
WOLLMAN AMPHITHEATRE; 1 P.M.: Archie Shepp, Sam

Art Ensemble of Chica CARNEGIE HALL; 7:30 P.M.: Ella Fitzgerald, Chick Webb Orchestra, others. PHILHARMONIC HALL: 6 P.M., 10 P.M.: John Mayall,

Blues Fusion, Chuck Mangione. FRIDAY, JULY 6 WOLLMAN AMPHITHEATRE; NOON: Dave, Danius Brubeck,

Paul Desmond, Dizzy Gillespie, Hubert Laws, Carmen McRae. CARNEGIE HALL: 6 P.M. 10 P.M.: Sun Ra Space Arkestra Milt Hinton, Tyree Glenn, Quentin Jackson, Esther Phillips, IIlinois Jaco

PHILHARMONIC HALL: 7:30 P.M.: Weather Report, Chick Corea's Return to Forever. SATURDAY, JULY 7

WOLLMAN AMPHITHEATRE; NOON: Art Blakey and the Jazz Messengers, Roy Haynes, Chico Hamilton, Elvin Jones, Jo Jones, Mel Lewis, Tony Williams, Max Roach, Randy CARNEGIE HALL; 7:30 P.M.: Bill Evans, Art Hodes, Jir

Rowles, George Shearing, Billy Taylor, Eubie Blake. SUNDAY, JULY 8

CARNEGIE HALL; 7:30 P.M.: "Treemonisha," by Scott

pilin featuring New Jersey Symphony.

NASSAU COLISEUM, 8 P.M.: Duke Ellington, Ray Charles, Donny Hathaway, Aretha Franklin.

Wein is making sure that people on the West Coast see and hear his packages properly. He has hired McCune Sound of

San Francisco to use its concert closeup closed circuit TV system for his two-day Bay Area festival which runs June 23-24 in the Oakland Stadium his marks the first time closed circuit has been used in a jazz festival. Wein is going with the TV blowups because of criticism that last year's Oakland event in the same stadium

lacked "intimacy" between performer and audience. Involved in the TV system is the Sony terlebeam projection unit which reflects images on 18 feet high screens. Two

screens mounted on the floor on either side of the stage will be used. For the Los Angeles area concerts. McCune will use its own

JM-3 special speaker cabinet designed by one of its engineers, John Meyer. The unit, which was used at last year Monterey Festival and by individual artists, includes a number of speakers (the company prefers not to mention how many) plus three amplifiers, one each for high, low and medi range notes. There is one speaker which reproduces down to 26 cycles





HERRIE HANCOCK

SEXTANT

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Med NTEREY

EPITOMIZES THE BEST IN FESTIVALS

AZZ" AND "FESTIVAL." These two key words offer the most concise explanation for the unparalled success of the Morte speaked success of the Morte general manager Jimmy Upons.

This fall (Sept. 21:23) marks the 16th consecutive year for east running major event of its kind in this country and the only one to sustain the same location over such a time span.

setting of Northern California's Monterey Peninsula, the festival is a nonprofit event with proceeds after costs going to a unamber of "various musical activities including scholarships and other programs and projects in the Monterey Peninsula." Why does Lyons look at the words "jazz" and "riestival" in

Why does Lyons look at the words "jazz" and "festival" in such an important light? What does he have planned for this year? What are some of the changes he has seen in Monterey and jazz as a whole over the past 16 years?

"This is a jazz festival so we provide plenty of jazz of all kinds," says Lyons, "but we also strive for a festival-like aura. We have one of the most beautiful settings in the world to start with and the atmosphere once everyone is here verges on pagentry. Unlike most festivals, which are too often held or dusty fargrounds, we offer the Scena and green grass. days to remember. What we really try to do is throw a big. happy party."

happy party."

Lyons emphasizes that since the beginning "we have tried to stress the European ideas and aspects and this is where the concept of jazz and festival mold together. Things are dressed up and people are dressed up. We vary the performers from year to year while still bringing back some perennial favorites and we keep the jazz irange while mixing in other types of mu-

sic. A little something for everyone is the idea."
This year's schedule, for example, calls for the traditional blues afternoon with Eddie (Cleanhead) Vinson and Bo Diddley among others and the playoff between the top high

school jazz bands in the state for the thrill of playing with a group of all-stars on the last day of the festival. These bands arrive a week early and rehearse and are tutored in clinics. Friday night will be pinno night with Billy Taylor, John Lewis and Hank Jones armong others while Saturday night this year will be "Bird Night." a salute to Charlie Parker featuring the Mod-ril Jazz Quartet and others. Lyons is looking for people such

self Jaz Quartee and No.

sa King Pleasure for this evening. Sunday Night, says Lyons, is "Family Night, something I've looked forward to doing for years. We'll have Eivin and Hank Jones, Jackie and Roy, the Turrentine Brothers, the Heath Brothers and hopefully many more."

There's certainly going to be plenty of music, but what shouth the festional atmosphere Upons table about "We do everything we can to make this an artistic event," stresses upons. "We have a curtain, for example, which is raised and lowered butween acts. It is no big thing, but how many other controlled the stress of the s

"I've had the same stage crew for almost 16 years and we got reviews on the sets last year so you know we'll be working harder than ever this fall. The lighting is also worked out far in advance. Keeping a touch of dignity and formality helps.

"We also use concession booths to add to the festival feeling," Lyons says. "Monterey," he smiles, "is the only place I know of where the B'nai Brith, Arabs and soul food booths are

next to each other and there isn't any trouble."

Jons also credits the various arts and crafts booths, offering leather work, jewelry, posters, sweatshirts and so on with aiding the goodtime atmosphere. "We really do want this to be a festival, a real vascation for those who attend. We want

people to remember."

Apparently people do remember. Monterey has become the social event of the year for many California blacks and ofters everyone a chance to dress up. The Festival is credited with bringing the first touches of integration to Montes.

me 16 years ago.
"There are whole groups who come back each year and sit

together with friends they made at the festival and only see at the festival," Lyons says. "With so many of the artists also returning annually, there is a certain ambience which builds up between crowd and performer."

Besides having people waiting up to seven years for season tickets, Lyons points out proudly and with some humor that tickets have been given as wedding gifts, left in wills and even awarded in divorce cases.

What are some of the changes Lyons has seen in jazz and Nontreny" The resurgance in jaz has certainly brought a lot of young people back into the fold," he notes "There are 16,000 high shool and 600 collegi jazz bands now in this country. Jazz rock has interested the kids and there now seems to be more of a tendency to play straight haded jazz charts. The Latin rock boom, especially groups like Malo, has sourced jazz concisiousness, as has the renewed interest in

"The so called nostalgia fad has also been a major factor in jazz interest," Lyons says. "People are listening to the big bands again and much of the best jazz from 10 or 15 years ago is being reissued. Labels like Fantasy deserve an awful for of credit. And, of course, there are always the radio stations that stick with jazz "

As for the long stay in Monterey, Lyons attributes this to the fact "that we've never had any real trouble and we put so much back into the community. We give scholarships to local schools, the booths are run in general by the community and we try to contribute to other cultural activities. I estimate we out 5850,000 back into the area after each festival.

"Of course we've had our minor disturbances." Lyons ass, "but his sort of thing is bound to happen wher a large crowd gathers anywhere. But we have plerty of 1000 and sill, you on saile on the growth of the course of the cours





Monterey means: lots and lots of sunbaked people during the Saturday afternoon blues (left); big bands ala Don Ellis (above) and Jimmy Lyons, its director with Dizzy Gillespie (right).





Nine more contemporary sounds from the wings of Flying Dutchman



REPACKAGES PACK THEIR OWN SALES WALLOP AS U.S. LABELS **BROADEN THEIR** JAZZ COVERAGE

TODAY'S SOUNDS AREN'T FORGOTTEN BY ANY MEANS.

By Eliot Tiegel



c's Joel Dorn: from Yusef to Roberta its three record box sets and discovered

Last year it started gaining appreciation among the record fraternity to where businessmen were talking about new-found interest among young people. One year later, this same attitude permeates the American

AZZ IS A GOOD WORD THIS YEAR.

recording industry, only with a greater in tensity and with more output of product in the re-issue category.

Repackaged jazz seems to be competing with the new releases for the public's attention. Is this the true picture? Are the oldies but goodies becoming the "new" jazz of the 1970's? Last year, the empha-sis was on "free energy" sounds. This year, the emphasis is on nostalgia, roots and tomorrow's styles.

The following survey of leading record labels with more than a surface interest in the music, depicts the American involvement with its only native artform. COLUMBIA: This behemoth company.

which has always had close ties to jazz, doesn't record jazz today to sell strictly to the esoteric jazz audience. If it has a crossover potential, Columbia likes it. If it doesn't, the label still will record it, but one sees that the marketing and merchandising guys are running the show this time around

Bruce Lundvall, Columbia's marketing vice president, happens to be a jazz far and so he has taken a personal interest in helping expose jazz product, both new and reissued. And Columbia has plenty of both. It also has taken a long, hard look at



Lundvall-again showing how important have the marketing men become (no of fense is meant to any a&r men)



they have run their course and besides, the racks don't want to handle them because of their \$12.98 price. So with the in

troduction of several Billie Holiday sets, this music has now been repackaged into double disk sets (\$6.98) to put them in the same price structure as all the other two record set repackages being issued by a host of companies.

Lundvall sees to it that Columbia's artists and the reissues are properly advertised in the non-jazz media which have young audiences who are genuinely interested in learning about the music. "The media and the audience are both there, Lundvall says in Los Angeles one morning after the first of seven evenings of Colum bia sponsored concerts was a success

Lundvall feels the "straight ahead blow ing kind of record by an established has a limited sales potential of from 10,000 to 20,000. The progressive groups which utilize amplifonics and rock rhythms have much more of a chance at six figures. Everything thus has to be aimed at the "young rock buying public as opposed to the pure jazz buying public."

Several of last year's "with it" perform-ers are still a major part of Columbia's participation, like Miles Davis (whose contin ual expansion causes others to change their styles just when they were settled in with what Miles was doing six months ago), Weather Report, Compost and the Mahavishnu Orchestra. New to the roster is Herbie Hancock and his own free jazz style, which is a good contrast to the solid. feet on the soil style of Ramsey Lewis.

Columbia has begun issuing some ma terial which is the discovery of one Bruce



Grover Washington Jr. represents contemporary mus



The label has begun releasing five previously unreleased disks by major artists in-cluding Clifford Brown, Stan Getz (with Tony Bennett on the dates), Bud Powell/ Don Byas recorded in Paris by Cannonball Adderley, Woody Herman's 1960's band and an all-star package taped at a New Year's Eve party featuring Billie Holiday, Cannonball Adderley, John Coltrane, Duke Ellington

Lundvall, a Clifford Brown fan, believes the LP, cut on the last day of his life in Philadelphia, and including some first takes by the trumpeter during his early period in 1952, is a major contribution to jazz history. Naturally since Lundvall is emotionally involved with these five LP's, they will be given special merchandising treatment-which is good for the music and jazz



Impulse's Ed Michel: an expert at mixing down tanes

"The very serious contemporary music buyer wants to know about all the in-fluences he hears in his music today." Lundvall says. And that's a succinct way to explain why the right jazz albums can move similarly to some pop albums.

The climate is right: the audience is there and that's the most required prerequisite: the material is there, both old and new, the clubs are there in the right cities (New York is experiencing its own sort of club revival mov ement) and the radio me dium, primarily FM, but on occasion AM, is playing jazz on the commercial and colle giate dials

With this in mind, read on.

FANTASY: If you take the activities and catalog of Fantasy, Prestige and Milestone, the combination gives you the most influential jazz roster in America-and

(Continued on page 50)





Fantasy's Raiph J. Gleason: twofers car han the originals. JUNE 23, 1973, BILLBOARD

OUADRASONIC LETS LISTENER RELATE TO THE SOLO

HE RECORD INDUSTRY may be moving slowly in terms of getting involved with quadrasonic sound, but the jazz musician is the easiest guy in the world to convince to go into the medium.

In the opinion of Dick LaPalm, a vet eran record exective with lots of knowl edge of jazz, "the jazz musician has always been ahead of everything. He's ready for something new all the time."



LaPalm, now general manager of the Village Recorder, which specializes in jazz and blues dates in its \$3 million West Los Angeles complex, says that quadrasonic recordings allow the musician's solo to be highlighted. "There isn't any other music where solos are that important," LaPalm points out.

He should know. He used to work for the Chess-Cadet op eration in Chicago under the leadership of Leonard Chess and that label was one of the hotbeds of jazz in the 1950's and 60e

The jazz listener wants to relate to the music, and quad sonic "let's you relate. It's important for a jazz musician to let the listener feel he's part of the music."

Charles Earland knew nothing about 4-channel before he came to the Village, LaPalm points out. But he's had his first LP mixed in 4-channel and "he freaked

The studio's owner, Geordie Hormel, has himself been deeply involved in jazz, having had his own label Zepher and recording such names as Art Blakey and Herbie Mann, Hor-mel was also one of the first to use J.J. Johnson and Ernic freeman as jazz arrangers. He gave Roger Kellaway a job as accompanist when he was singing with a trio. He gave Sergio Mendes and his group a place to rehearse and cut tracks when Brasil 66 started out

The studio's jazz business is very much tied to the activity of Impulse and Bluesway. These ABC lines have been mixing their LP's exclusively in the Sansui system.

Jazz in quadrasonic, says LaPalm, "is an exciting experi-ence. You don't have to say, 'hey listen to that figure the pi-

ano's playing. It's right there." LaPalm's relationship with jazz people in records and broadcasting has naturally resulted in his drawing business to

the studio Joel Dorn, Atlantic's ace producer, mixed his first project Joel Dorn, Attantic's ace producer, mixed ins insurproject. Let there several weeks ago. Dick knew Dorn when he was a disk jockey in Philadelphia. In other activity: Ed Michel over-dubbed a new Gato Barbieri project; Quincy Jones dropped by to do some projects, and Kenny Burrell did his new LP there because LaPalm told him about a perfect studio for jazz im-

Woody Herman asked LaPalm if he should record his band in 4-channel. "I told him he should. To feel like you're right in the sax section and hearing the horns behind you is a great

Thus far the amount of jazz in 4-channel is small, but as the music grows in popularity, which is what is happening, the medium will undoubtedly be used with greater frequency. It's not that the musicians aren't for it; they generally are. The labels are holding back. Those who have made the plunge. boasts LaPalm, are happy with the move.



JAZZ FESTIVAL GERRY MULLIGAN DIZZY GILLESPIE WODDY HERMAN BOBBY HACKET HORACE SILVER BILLY TAYLOR

SONNY ROLLINS JOE WILLIAMS MODERN JAZZ QUARTET ZOOT SIMS GROVER WASHINGTON JR. SYLVIA SYMS AL COHN DAKOTA STATON LEO BALL DICK CONE BILL EVANS JACKIE CAIN ANITA O'DAY CANNONBALL ADDERLY

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Repackages Wallop

Jazz to this Berkeley, California, based company, means a dedication of love. The music is entrusted in the hands of people who both care and have the expertise to know what to do. And that means not looking upon jazz as the kind of product which if it doesn't sell as much as the Blue Ridge Rangers, has to be abolished because it doesn't return a true dollar profit. It does but on a realistic scale, explains Orrin Keep news, the jazz a&r director who has been with the company eight months, but whose 20 years in the recording business has been tied explicitly to jazz

Fantasy is THE jazz label. Its people live the life and they all love the music. Even chairman of the board Saul Zaentz, now busy with corporate affairs and motion picture activities, is still a jazz buff. So too is Ralph Kaffel, the label president who as formerly a jazz distributor in Los Angeles. So too is Max Cooperstein, the sale director who cut his teeth with Leonard Chess in Chicago. So too is Ralph Gleason, the erudite news paper columnist who has been on the other side of the desifor nearly three years now.

That's what makes it all so nice, Orrin infers. "Jazz has got to be a tight rope walking experience," he says in his small of fice lined with boxes of tapes, "because it's business and an art at the same time.

The company is involved in both active new rere-issue programs. Keepnews recently worked on a 10 release re-issue program of Riverside titles which came out on Milestone, a label Orrin founded and brought with him to Fantasy. Paradoxically, he was also involved with Bill Grauer in the op eration of the Riverside line when that prestigeous label was going full bloom in the 1950's-early 60's.

Kaffel was responsible for the initial release of Prestige two fers. Overall, the projection for the yearly amount of these twofers is from 20-25 LP's. But the main thrust is on maintaining an active program of new recordings. Among the "new" established artists signed to the label are Cal Tjader (back for the second time), Cannonball Adderley, Kenny Burrell, McCoy Tyner, Gary Bartz, Hampton Hawes, Charlie Byrd and Woody Herman.

Major new LP's forthcoming will depict Charlie Byrd with a rge string section; Cal Tjader with New York Latinos, McCoy Tyner with a large group using his own arrangements for the first time; Kenny Burrell with a large horn background and charts by Benny Golson; an Art Blakey and the Jazz Messengers "post bop" extravaganza and a Cannonball Adderley ses-sion produced by Dave Axelrod.

Fantasy looks upon its twofers as "classics; we're not schlocking them out for billing purposes," explains Orrin, adding: "We don't expect any of them to sell 100,000 copies, so we aren't disappointed when they don't sell 100,000." Orrin and the two Ralphs are a committee which nov

hashes out which LP's will be re-released. Orrin likes to point out that he may be the only producer in the world who is producing the re-issues of records he originally produced. Orrin says that the success of the first Prestige re-packages in January of 1972 resulted in Fantasy seeking out the Riverside catalog. A second package of about six Prestige re-issues is ned for this summer; a second group of Riversides (on Milestone) will be out in the fall.

To salesman Cooperstin, re-issue series mean that the retailer has to display them shoulder to shoulder in some fash. ion. So the company is considering building special racks for key jazz stores to help with this dilemma

Orrin has two strong comments which indicate his own stance vis-a-vis the creative side of music: "The jazz/rock marriage is an abortion" and "we are the only country which buries its artists every three years. We are dealing with several established figures who have plenty left. . . ." Ralph J. Gleason sits on the second floor of the fancy Fan-

tasy brick complex. While each of the executives' first names are empaneled on their doors, Gleason's says "R. J. G." Inside he explains he is primarily in film projects but hires the writers to do liners for the re-issues. His long association with the mu-sicians resulted in planist Hampton Hawes calling and asking for a hearing. Woody Herman is here for that reason also. R.J.G. also says that the label is in the process of providing its overseas licensees with Riverside and Milestone packages. "Germany, France and England are getting their first twofers," he says. "We're selling more Prestige twofers than we did the originals "

ATLANTIC: Celebrating its 25th year, the company has the most in house jazz producers of any U.S. label. There is Joel Dorn, Arif Mardin, Tom Dowd, Michael Cuscuna, plus the two daddies of the business, Nesuhi Ertegun and Jerry Wexler This year, Atlantic has been releasing a special series, "The which Dorn explains has a broader significance than

just putting out a best of LP. The Art Of series allows more than just those tracks which have become "hits. Thus far, there have been seven two pocket LP's in this series by Modern Jazz Quartet, Rahsaan Roland Kirk, Charlie

Mingus, John Coltrane, Hank Crawford, Yusef Lateef and Freddie Hubbard, with others forthcoming. These re-packages are "fantastic," Dorn feels because they allow new exposure for artists who may have recorded meaningful works before they became prominent and now that they have name power, they are afforded promotion and mer

chandising which brings the material anew to the public.

Dorn and Nesuhi are responsible for The Art Of series. On his own, Dorn cuts such artists as Roberta Flack, Lateef, Kirk, Les McCann, David (Fathead) Newman, Marion Williams, and Jimmy Scott, among others. He cuts around 30 LP's a year

This year, there is a disproportionately high number of two fers because the label is just getting into the field and because this is its 25th anniversary. Over the long run, new releases comprise between 80 to 90 percent of the productivity.

Dorn cites the success of the Prestige twofers for inspiring fantic's own actions. The label has "stopped trying to sign a lot of people," Dorn

says. An average sale by an average jazz artist will sell be-tween 35,000 to 40,000 LP's, with Roberta Flack the fine ex-Atlantic's top four acts are Herbie Mann, Eddie Harris, Rahsaan Roland Kirk and Les McCann.

In Los Angeles in late May to be on location with Roberta while she videotaped her special for ABC (which will be shown

June 19). Dorn notes that the soundtrack from the TV show is actually her new LP "First Time Ever I Saw Your Face. One of the cuts in the LP, "Jessie," signifies the modus operandi which propels Dorn. He likes to create new settings for his artists. "Roberta is put into new settings on the LP," he says late one evening, before beginning to mix rock'n'roll single by Richard Richeig at the Village Recorder.
"There is one number which is almost Dixielandish, another is

dramatically framed and on 'Jessie' she is put into a Victorian Dorn speaks of moving Les McCann into multiple dubbings on various keyboards. This is all part of the concept of allowing the musicians to perform their art, but in a frame which can engulf mass audiences, not just the jazz crowd.

Dom speaks of his producing records in terms of si ism. "That's the way I visualize everything," he says. "I work with the part of the record that creates the images people see when they hear the music.

He also likes to make sensual records and records for girls, adding that Roberta's records are "keyed to women. I think she sings in a way that is familiar to women. She suffers for people and I think people need someone to suffer for them.
There's something about making sensual records that appeal to chicks that appeals to me."

Dorn prefers his New York based rhythm section which he calls his repertory company. It includes Ralph MacDonald, Ray Lucas, Bill Salter, Ron Carter, Dr. John and David Soi-

Of significance to the listener is the greater interpretive er of the too name performers. Dorn feels. And this can en their audience. BLUE NOTE: The veteran jazz label is going after "comm-

cial contemporary" sounds, says George Butler, its director. That's the concept with which the label has been operating some time, only now Donald Byrd's "Black Byrd" LP has been a major chart success using this cross over concept. The label plans a new image campaign in July: Blue Note really needs something. In recent years it has fallen in stature

from its high, vaunted position as a leading jazz operation. But Butler counters that the parent United Artists is going to np more promotion and advertising dollars into the label and a small coterie of promotion men (Jerry Hausfater and Bill Chappell) are involved in working internally and externally on making people aware of Blue Note performers. Butler has several new names on his roster, notably organ ist Ronnie Foster, drummer Alphonze Mouzon, pianist Patrice

Rushen with flutist Bobbi Humphrey, part of the mainstay aggregation of Horace Silver, Lou Donaldson, Elvin Jones, Don ald Byrd, Grant Green, Bobby Hutcherson and Gene Harris and the Three Sounds.

Butler plans some re-packages on Cannonball Adderley, Miles Davis, West Montgomery, Les McCann, Lee Morgan and the Jazz Crusaders. The company has begun to help book its acts, mostly through Butler's contacts with the academic community, with college students and collegiate radio sta-tions all giving Butler optimism for the future. "The kids today demand an intellectual, sophisticated kind of music which they get with jazz," Butler says.

CTI: The company has moved into film production as an adjunct to its artist promotional activities. The film of a CTI sponsored concert at the Felt Forum in Manhattan features Deodato (whose new LP was just released), Freddie Hubbard, Stanley Turrentine, Eric Gale, Ron Carter, Jack DeJol Bob James and a string section. Vic Chirumbolo, the label's marketing vice president, says

the film could be developed as a TV special or as a full length

CTI has broken down its large artist touring package into "mini concerts" with two and three acts like Grover Washington Jr. and Gabor Szabo or Johnny Hammond-Esther Phillips Hank Crawford or Stanley Turrentine and Hubert Laws.

This concept allows the artist more time on stage to develop The label has also found sales increases as a result of hav-

ing its own company-owned branches in Los Angeles, Dallas, Atlanta, New Jersey and Detroit. "We are able to have concen-trated airplay, sales and promotion by doing things ourselves," Chirumbolo says.

CTI has also moved into quadrasonic sound, signing with the CBS SQ system and designating Deodato and Grover ngton Jr. as the first artists to be released in this medium. The company will release both SQ and stereo versions. Among its recent artist additions have been Milt Jackson. esmond and Szabo

IMPULSE: Re-packages comprise about half of the label's activity, but chieftain Ed Michel has one newly recorded LP by Gato Barbieri done in South America and plans recording him at Montreux along with packages by John Klemmer and Mi

The first Barbieri LP was cut with a formal Argentinian tango band and a folklore ensemble. "I'm convinced I want to (Continued on page 52)

a Matter of Perception/Today









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When it comes to reporting on four-channel sound, Billboard is first and fourmost in its field.

Billboard's four-channel sound spotlight is coming in the August 4 issue.

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devoted entirely to consumer electronics, and that includes four-channel sound. And to top it off, wa still publish an annual Four-Channel Sound Spotlight to racap the

rour-channal sound sponight to racep the devalopments in producting quadrasonic product. This year, Billiboard's August 4 issue again focuses on the Industry with its annual Four-Channal Sound Special. You'll get a complete, up-to-date report on how far quadrasonic sound has advanced.

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Repackages Wallop

do more recording in South America," Michel says after being gassed by the experience and being inundated by all the Latin hythms and instruments

Why does he want to record at Montreux? "They have super-lative facilities and equipment and Montreux has become an important festival now. It has some meaning to have an LP recorded in Europe for sale on the Continent

Michel, admittedly biased towards the avant-garde music he records, keeps his roster preened at all times. Besides Gato, he works with Sam Rivers, Keith Jarret, Dewey Redman, Marion Brown, Gary Soracho, Alice Coltrane, John Klemmer, Michael White, Mel Brown and Pharoah Sanders.

Michel records material which "is very much a free music (that's a player's term for it, he notes) which is dependent on group interplay. Yet free playing doesn't mean being undisciplined. It means playing on top of the chords in a much more

This year, Impulse will probably release between 25 to 30 albums, a slight rise because of its re-packages. Impulse's identity is aligned with "black free music" Michel says, "and it's very difficult for us to sell traditional jazz forms because you don't sell records to human beings, you sell to distributors." And Michel believes that Impulse's distributors have their own fixed ideas about the kind of music they can sell if it

has an Impulse logo. FLYING DUTCHMAN: Bob Thiele has added new acts like Lonnie Liston Smith, and American pianist and Hungarian guitarist Elek Bacsik to his roster of Oliver Nelson, Leon Thomas, Charlie Brown, Pretty Purdie and Gato Barbieri, the

latter also claimed by Impulse, indicating legalistics must be settled over who has the saxophonist/composer. Thiele was one of the first independent labels to record at Montreux and he's still releasing product from those sessions two years ago. He now feels that because of expenses, it's 'more for a major label to deal with," so he's had his share of Montreux tapings

He is eyeing the potential of the re-issue market with the de velopment of a new label, Bob Thiele Music, which will release material from his old Signature company. That company operated from 1941-'48 and captured performances by si erated from 1941-48 and captured periormances by such names as Erroll Garner, Coleman Hawkins, Ben Webster, Anita O'Day, Yank Lawson, Will Bradley, James P. Johnson, Johnnie Bothwell, Lester Young, Shelly Manne, Eddie Hey-wood and Johnny Hodges. There will be around 12 re-issues this first year. One year ago Thiele expressed enthusiasm for jazz's new-found disciples. Now he claims the market s bigger than ever.

MAINSTREAM: Bobby Shad, that ole rascal of fast record

ing and clever merchandising, covers the modern to funk sounds. This year he will issue about 30 LP's, including works by Pete Yellin, Hal Galpin, Art Farmer, Curtis Fuller, Charles McPherson, Jackie Wilkins, Charles Williams, Jay Berliner, Blue Mitchell and Sarah Vaughan. He already has a Sarah LP in the can and hopes to tape her concert at Carnegie Hall with Michel Legrand in mid-July

Shad feels twofers hurt a company like his because they ingrain the idea with the customer that he should always get a in in the form of two records for the price of one. The major labels may have the library with which to keep pumping out twofers, but for the small indie jazz label, that's only a luxury idea and not a reality. Commercially, Shad wants to keep expanding into the r&b singles market with funky product, of ten played by jazzmen.

His recent single and LP titled Soul Makossa by the studio group Afrique, included David T. Walker, Chuck Rainey, Charles Kynard, Paul Humphrey and ace Latino percussionist

GROOVE MERCHANT: After 18 months in operation, owner Sonny Lester is easing up on the hard, straight ahead blowing session type of project. He believes the public wants to he more structured large band sounds. He has just signed Car-men McRae to add to Dakota Staton, O'Donnell Levy, Jimmy McGriff and Groove Holmes, Lester looks for artists with track records; he had 12 LP's out in his first year and as of late May had released 27. "The old concept of spending \$3000 and ng 5000 copies doesn't hold up," he says, noting that CTI's kind of large sounding band dates is what inspires him.

It took almost one year to where distributors took us seri ously," he says, "and paid their bills." Lester acknowledges his financial limitations. "We don't have the money to stay on top of an album for a long time. We're in the three to five copy (per store) business which means constant turnover. I run the place like a candy store." If we get a stepout, I'll go bananas. We find we can make great strides in two or three markets but cost of spreading it out is just too much for us now."

CAPITOL: The label has been an erratic supporter of jazz

But a&r vice president Mauri Lathower is a fan and wants to get back into the ball park. It's because of his love for jazz that the label signed the Los Angeles band, Supersax, playing Charlie Parker charts and issued the LP "Supersax Plays Bird" several weeks ago. The LP is a good recapitulation of what Bird's style was all about. Lathower says Capitol wasn't able to re-negotiate Cannon-

ball Adderley's contract (so he is now with Fantasy on a production deal basis), but the label is looking for other name acts. Lathower wants to start a release program using EMI recorded jazz from overseas sources. At this moment this one "Supersax" LP is Capitol's lone entry into the jazz market. BEVERLY HILLS: What's this small indie doing in a jazz roundup? Owner Morris Diamond acquired a finished master from Chet Baker through Steve Allen. The LP, "Albert's **P**^^^^^^^ House," consists of all Steve Allen tunes. "I decided to get into jazz for the diversification, Diamond explains. He initially had 5000 copies pressed; now claims to have sold 20,000

The jazz LP is "making us a lot of new friends." Diamond says. He has been in the pop and country field for three years. Jazz hasn't burned him in any way, so he plans taking an-other flyer with some more of the same. (The Baker LP is mel-

low, laid back trumpet playing.)

MGM/VERVE; Eric Miller is in charge of the company's reissue program. MGM's involvement with jazz is 99 percent reissues, although its roster includes organist Jimmy Smith whose next LP is a teaming with the Thad Jones (Mel Lewis) band, although Mel does not appear on the date and is replaced by Grady Tate.

er knows for sure that there will be re-issues in July and August, but after that, he's not sure. By next month he will

have prepared 18 re-issues of which 12 are double packs. The emphasis in July will be performances taped at Ne port and carry the overall theme of the "Newport Years." Art-ists involved are Billie Holiday, Ella Fitzgerald, Oscar Peterson

Trio, Sonny Stitt, Roy Eldridge, Basie and Lester Young, Jimmy Rushing, Coleman Hawkins, Joe Jones, Dizzy Gil-lespie, Gerry Mulligan guartet and the Teddy Wilson Trio. August-September material is all previously unreleased

Miller boasts. It includes Stan Getz-Bill Evans, the Gil Evans orchestra, Johnny Hodges with Lalo Schifrin, Jimmy With-erspoon and Ben Webster and Vince Guaraldi, Bob Brook--Clark Terry-James Moody and Sonny Stitt

MGM began its re-packaging program last October. Miller feels rock fans will be drawn to a "bargain" priced LP and this new audience is a merchandiser's dream come true. MCA: With a solid catalog of discontinued masters on Decca, Coral, Vocalion and Brunswick, label president Mike

Maitland has commissioned Leonard Feather to put together a series of re-issues. They are planned for late summer release and according to Feather, will include the following Art Tatum singularly, with his trio and a small band (with

Joe Turner vocals); early Nat (King) Cole Trio including four tunes by a 19-year-old Nat playing with his brother Ed's band in Chicago; George Russell and some all-stars; a "traditional" all-star compilation featuring five different groups including Benny Goodman, Joe Venuti-Eddie Lang, Adrian Rollini and Joe Nichols and the Five Pennies; a salute to Duke Ellington by his son Mercer with his orchestra of Duke players; a blues uy rus son wercer with his orchestra or Duke players; a blues all-star sampler showcasing Helen Humes, Louis Jordan, Ella Fitzgerald, Louis Armstrong, Jack Teagarden, Joe Turner, Josh White, Dinah Washington, T-Bone Walker, Ella Johnson. Single LP's will be developed from Feather's Four "Encyclo a of Jazz" titles. The writer/producer plans a fifth volume

to cover the 50's and 60's.

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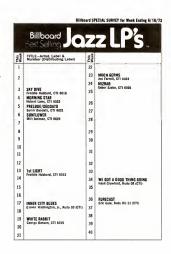
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EXPRESSIONS SAYS IT ALL

The Chart speaks for us









CROSS OVER THE BRIDGE FROM JAZZ TO POP-THAT'S THE HAPPY **OBJECT** By Nat Freedland

ROBABLY THE MOST IMPORTANT JAZZ SUCCESS STORY this year (or this decade) is the emergence of sophisticated jazz instrumentals as for-midable pop chart contenders. For years, music critics and many

articulate musicians themselves have been saying that the universal avail-ability of the LP record has created the eclectic and well-rounded lis-

teners in history. This new super-audience would supposedly be ready to drop all artificial musical boundaries and accept combined song elements as diverse as the raga and the fugue.

Certainly a handful of remarkable innovators (Beatles, Dylan, et al) brought contemporary popular music to a state of unprecedented sophistication. But in terms of acceptance of jazz, this waiting audience has been a myth of wishful think-

ing-until as recently as 12 months ago. But within the past year, the music industry had the unprecedented experience of seeing a number one Hot 100 single from the Jazz world, Deodato's high-energy adaptation of "Thus Sprach Zarathustra" on the Creed Taylor International label.

Other events proved this was more than a limited fluke, such as the chain of pop hits planist Ramsey Lewis put together in the late '60s.

Deodato had been preceded on the pop charts by the asaders with a hit album and single. Their recent follow-up "Second Crusade" LP and "Don't Let It Get You Down" single is following the same pattern as the first product, but on a much larger scale. From the instant airplay acceptance of the new single it was obvious that many people were waiting eagerly for Crusaders product, once the act had established themselves as a Top 40 force.

It is most significant that both of these artists feel it was necessary to downplay their jazz identifications in order to reach a wider audience. The Crusaders actually changed their name from Jazz Crusaders, a title under which they had been one of the nation's most respected jazz groups since 1961.

Stix Hooper, Crusaders drummer, has told an interviewer with utter bluntness, "All those jazz buffs didn't do shit for us as far as buying records."

Euomir Deodato, Brazilian-trained planist/composer, in-sists that his "Zarathustra" style, with its complex layers of multirhythms, is not jazz. He has been quoted saying that to general audiences, jazz has come to mean a music dominated by boringly repetitive long instrumental solos.

It would be a strange twist indeed if jazz makes its longawaited commercial comeback by dropping its traditional

name as a handicap.

But there is every sign that uncompromisingly advanced instrumental popular music is more appealing to the masses now than at any time since the gimmicky productions of Mitch Miller placed vocals in a dominant record position during the early 1950s.

For example, Blue Note, United Artists Records' long-established jazz division, decided quite deliberately to attempt following up on the success of CTI with Deodato's single. Their first attempt at merchandising a jazz album cut, in the same manner as a Top 40 single was with Donald Byrd's "Black

At one time the "Black Byrd" album was no. 2 on the jazz chart (behind "Second Crusade") no. 29 on the soul chart and the biggest seller in Blue Note history, with over twice as many units sold as the nearest runner-up. Going for soul and rock airplay had worked. (Continued on page 58)



MAINSTREAM RECORDS 1700 BROADWAY, NEW YORK, N.Y. 10019

Donald Byrd, Lou Donaldson, Ronnie Foster, Grant Green. **Bobbi Humphrey**, **Bobby Hutcherson.** Elvin Jones, Alphonse Mouzon.The New Heritage Keyboard Quartet, Moacir Santos, Marlena Shaw, Gene Harris, Horace Silver is Blue Note. And Blue is beautiful

Repackages Wallop

Feather credits his getting the assignment because Mait land realized the market potential for jazz re issues. BASF: After one year of releasing European recorded LP's in the U.S., the company has a catalog numbering 67 titles. This year the number is being preened down to between 30 40 releases says Herb Heldt, its national sales/promotion

The company plans "actively" soliciting American artists, Heidt says, noting that Don Ellis, George Duke, Ethel Ennis,

Monte Alexander and Dave Pike are among the first American artists signed. Their dates will be done Stateside. All the European product comes through MPS, the German production company with which BASF has world-wide distri-

bution rights. Has entering the U.S. jazz market been a headache? "It hasn't been a rough go," Heldt replies. "We have ex-ceeded our sales budget; we weren't shooting for big CHESS/EASTBOUND: "We are looking to again become in-

volved," says a serious Esmond Edwards, who has a long history of jazz recording activity. Chess' roster is embarrassingly small: Jack McDuff and Shirley Scott, Eastbound has Houston Pearson and producer Bob Porter.

Esmond is looking for the soul-funk type of organ-sax-guitar combination which he feels best sells today. This kind of group plays "danceable songs or blues oriented instrumental versions of hit songs."

The label is still selling catalog titles by Ramsey Lewis, Ahmad Jamal and James Moody and here are twofers by Sonny Stitt, Ray Bryant, the Soulful Strings, Ahmad Jamal, James

Mondy and Lou Donaldson ENCOUNTER: This is GSF's new one-month old entry into the funky, commercial school of jazz. Larry Newl president, who helped launch the Impulse line in 1961, is ac tively seeking talent along with Bernard Purdie, the drummer

turned a&r director. The label plans releasing 10 jazz LP's this first year. It already has five featuring Seldon Powell, Frank Owens, Frank

Vic, the East Coast and Sands of Time. The concept for the music according to Newton is to take

ton 20 material and make it "into something kids can dance to and also hear something." The line will is strictly instruntal; Newton doesn't feel vocalists are his bag. Impulse is avant-garde. Encounter is very much easily discernible soul tinged jazz. "With a contemporary hit you can go 100,000 Newton says. "I'm staying away from 32 bars of blowing and blowing AUDIOPHILE: This San Antonio, Texas based operation

specializes in Dixieland through its roster of the Happy Jazz

Band, a seven-piece aggregation featuring several members of the Cullem family which owns the label (plus the Landing, a San Antonio club where they often play), plus pianist Knocky Parker, banjo man Snooky Montgomery, cornetist Doc Evans, the Salt City Six and Ernie and Emilio Caceres. ONYX/MUSE: This new label run by Joe Fields covers the

now and then fields. Muse's now product is by James Moody, Ray Brooks, Cecil McRee, Jim Raney, Jakai Byard, Sonny Jodo Donato, and Mark Murphy. Onyx is being devel oped by Don Schitten as a vintage repackage operation. First releases are by Leo Parker. Teddy Edwards. Dexter Gordon. Wardell Gray, Louis Bellson Band, Mills Blue Rhythm Band, Stan Getz. Red Rodney and Art Taturn.

Fields has acquired several disks from his former relatio ship with Cobblestone plus such artists as Richard Davis, Pat Martino, the Visitors, Jimmy Heath, and Bobby Pearce. He is

also using an "umbrella" concept of working with several in-die producers like Skip Drinkwater and Larry Fallon. In addition to these labels, jazz is also being recorded on maller scales by A&M (with Quincy Jones, Charles Lloyd and Tim Weisberg), Delmark (the Chicago avant garde operation), Mercury, Polydor, ESP, Stinson, Black Jazz (in Los Angeles),

ne (part of the Buddah operation) Audio Fidelity, RCA. Blue Thumb, (which has the commercially potent Crusaders) and Contemporary, Les Koenig's small but steady op-

Monterey Success Continued from page 46 I wors admits he has been accused of playing it too safe, of

not taking chances musically or otherwise, "I don't think so." he says. "I've never gone in for any radical changes, but we've had Jefferson Airplane. Janis Joplin and other rock artists and we offer the straight black blues because people show an interest. For a while we thought we were losing our younger audience and a lot of people said it was because I wouldn't make changes. But I make changes I think will help the festival and we're seeing a lot of kids coming back. ns says it's been fun over the years and is still fun, and

this is the important point to him. "We'll have our usual pro gram with background on the performers this year," he says and we're going to offer a Monterey Jazz Calendar for the first time For those who say I should turn Monterey into more of a

rock festival in content and atmosphere I have an interesting story," Lyons adds. "A drummer in a rock oriented band one year had his road crew and several girl friends on stage. When said they'd have to go he started naming the festivals he's played at, like Woodstock and Altamont. I asked when he'd played the second annual Altamont festival, and he cleared the stage himself."

IAZZMOBILE ROLLS INTO ITS 9TH YEAR

AZZMOBILE WILL BE NINE YEARS OLD THIS SUM-

MER. In eight years it has progressed from a sum-mer season of 10 free concerts, to a year-round program which presents approximately 95 outdoor concerts in 95 different locations. 75 public school lecture/concerts in schools in all five boroughs of New York City and a weekly workshop clinic session for aspiring young musicians at a Harlem school. it all came about as a result of the Harlem Cultural Council really wanting to do something to

return 'art' back to what we felt was its proper status in the black community." relates musician Billy Taylor, Jazzmobile's president, "We felt that culture was not someth you should go to a museum for, but be a part of your daily life

We were looking for something to dramatically bring this home. So we came up with the idea of concerts right on the doorstep. At the first meeting we discussed the type of con certs we felt would draw the kind of crowds that would respond and not cause problems

Taylor voices the view that jazz was just the thing because the type of audience that jazz attracts is not necessarily the kind of audience prone to riot.

It was Taylor's belief that a jazz concert had the ability to

cut across ethnic barriers and infiltrate age levels. "So I shot off my big mouth," he laughs, "and the next thing I knew I was out on the street with my band. Not long after I did it, it was a lot easier for me to ask friends of mine to participate. I told them, 'Look, I've been out there and the audiences are great.' So after the first year, we had all kinds of people participating. Musicians ranging from Herbie Mann and the Count

Basic all-stars to Duke Ellington's band."

Jazzmobile has traveled through the streets of Harlem, Bedford-Stuyvesant in Brooklyn and the South Bronx by invitation of the communities. The invitations come from block associations, tenant committees, church groups and social clubs. Jazzmobile obtains the required permits in addition to setting up local procedures and publicity. The communities response to Jazzmobile takes its form in dancing, singing poems, drawings, reviews, as well as letters to the performers Jazzmobile, winding its way through the city on its mobile platform, has branched out to other urban areas, performing

in Baltimore, Pittsburgh, Rochester and Washington, D.C.

"It's a real gas for the kids to be able to get close to an artist," Taylor adds. "To have someone they can only relate to on records and TV right on their doorstep, is a big deal. There is one, other than 'Superfly' or a motion picture hustler and pimp, they can emulate."

As an offshoot of Jazzmobile, 75 Jazzmobile lecture/concerts were presented in auditoriums of the New York City public schools by Taylor and six members of his television orches-

Taylor explains how it began: "After a Jazzmobile concert, the neighborhood kids would crowd around the bandstand and ask a Bobby Thomas how to play the drums. The guy would wind up giving a drum lesson on the street. Since so many young people were asking so many specific questions relating to the musician's music, we got the idea to go into the schools during regular school hours and make that lecture/ concert hour a part of the assembly time, free of charge to the The lecture/concert hours are preceded by the distribu-

tion of a comprehensive teacher lesson plan, tracing the roots, development and importance of jazz in an entertaining, as well as an educational format.

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has more new talent "sprinkled throughout the Festival" and sees a lot of new things emerging in the jazz world today, although he has reservations. He considers that some of the younger artists lack strong personalities and are caught up "hit record syndrome.

in the "hit record syndrome."

Comments Wein: "Record companies and managers seem intent on building up the name of the group—it is Weather Report but not the names of the individual players, it is Return To Forever and who is to know that Chick Corea, a great musician is in the group. The great thing about jazz is the creativity of the individual and in this case the individual becomes anonymous to the public mind. "And there is also this, I think unfounded fear that jazz

won't sell and so in your advertising you never mention the word jazz. You call it contemporary music, or some such title. I've even had managers panic—should we be on the Festival, just because we call it a jazz festival.

But we carry on our crusade.

'Anyway, quality music, whatever it is, is always valid and true. And a jazz musician is incapable of playing anything but jazz when it gets down to the improvising, despite all the elec-

Groups like War, who are on the bill and Stevie Wonder consider it a privilege to be part of the Newport Jazz Festival. It's that thing about quality music again.'



AMSEY LEWIS HAS BEEN PLAY-ING PIANO 20 YEARS. He has recorded for Cadet and now Columbia, building a solid reputation as a solid stylist whose music is down home, on the street corner and is the joyful property of everyone. Ramsey easily represents the veteran jazz performer who has

seen the music change and who is living through the change today. His attitudes reflect many of his compatriots who have chosen to make jazz their livelihoods and thus give a damn about what's going on for they

plan to be around for years to come. He's been with Columbia since September of 1971 and

has had two LP's and three singles released. He recently up graded his Cadet hits for a greatest hits package, adding elecric piago and synthesizer to the trip sound to produce what Ramsey calls "today's jazz rock thing." The jazz musician today is "freer and not harmonically

and rhythmically bound," he says one morning in Los Angeles over coffee. "I no longer approach a tune on the piano in a limiting way; I just sit down and let the chips fall. I'm not aiming at a jazz audience (like he used to 10 years ago), just at people, at people's hearts." Ramsey's comments reflect the concept which most pop

or rock musicians hold that their art transcends boundaries and should be heard by all people. His music, too, has a newer, more open sound. It's not just "Hang On Sloopy" in a simple 4/4 style with some souling soul chords thrown in to make it palatable for the r&b disk jockeys.

Ninety percent of Ramsey's gigs are concerts; the rema der are club dates. Is he aware in his own listening to new developments in jazz? "I'm not necessarily hearing innovative things," he answers. "I'm hearing new ways of doing and saying things." What does he hear in Miles Davis' music? "A reflection of what he's done over the years; he still plays some

Are electronic instruments (in Ramsey's case all electro

keyboards or synthesizers) the key to long life and happiness? Ramsey won't turn to all electronic keyboards and he sees other pianists turning back to acoustic instruments because they're so challenging. "There are still bugs in the electronic instruments and the tone has never been as warm as that from an acoustic piano.

Ramsey believes the jazz musician is faced with a "major challenge more now than at any other time. It's a challenge on the positive side. The audience is there and it is very broad minded. So the jazz musician can play whatever is in his heart

The challenge? "It's to project and communicate his art commercially in terms of technique and sincerity. The driving passion to be commercially successful puts

the jazz musician in a binding emotional state. He wants to retain his feelings about being true to his art while at the same time recording a form of music which can be enjoyed and sup-ported by more than the small jazz community which has traditionally kept jazz alive, and in some instances, has formed a closed circle round the players and music to where it belongs "them"-the elitist jazz critics or jazz snobs. What Ramsey is saying is that today the jazz musician

(Continued on page 58)

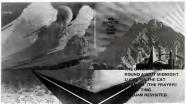
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AVANTE-GARDE ASSN. HAS STRONG OVER-SEAS SUPPORT

By Earl Paige



LTHOUGH THE ASSN. FOR THE ADVANCEMENT OF CREATIVE MU-SICIANS (AACM) is far better known in Europe and Asia than in Chicago where it was formed in 1965, its president Muhal Richard Abrams, does not see Europe as the

"Our roots are here in the Midwest. This is where we must grow, he says. AACM specializes in avante

garda jazz. Nevertheless, Abrams notes that there is a curious reversal at work in AACM's acceptance in Europe. "Europe "Europe usually follows the U.S. in many music trends, but in our ca we were accepted there first. We even find coasters in nightclubs over in Europe with AACM inscribed on them. Of course, our records preceded us, and that's why thay knew us."

The organization of AACM is rather loosely knit and just the struggla of obtaining gigs and keeping things together creatively has hampered its growth on the business side. Its current headquarters is actually a day care center called Child City, where regular Sunday concerts are held (soon to ba expanded to two or three a week) and whara AACM members teach inner-city youngstars and are involved in community activitias. AACM's current goal is to buy a building that will serve as its headquarters and be available for concerts as well.

AACM's mambars are recorded mostly by Delmark, a Chicago label owned by jazz and bluas spacialist Robert Koestar, though one LP is now available on Atlantic by the Art Ensemble of Chicago and several albums have been imported by Chuck Nessa, Madison, Wis., jazz dealer. Abrams says AACM has its own label too, but that the lack of funds has prevented any development of it.

The four original members of AACM when it was incorporated as a non-profit organization were planist Abrams, Jodia Christian, another planist; Philip Cohran, strings and bass, and Steve McCall. John S. Jackson is secretary. It has since grown to envelop over 30 musicians with the bast known groups, perhaps, being the Art Ensemble and Abrams own

Members of the Art Ensemble are saxophonist Joseph Jarman and Roscoe Mitchall, trumpetar Laster Bowia, bassist Malachi Favors and drummer Don Moye, though to hear them in concert readily reveals they are skilled in many other instru-

Besides Ahrams, his sextet consists of Kalaparusha Ahra Difa (Maurice McIntyra), tenor sax, clarinets, flute, balls and many other instruments: Alvin Fielder, a pianist; Reginald Willis, bass; Leo Smith, trumpet; Wallaca McMillan, reeds, and Steve McCall, percussion.

Abrams, parsonable, confirmed vegetarian, who naither drinks nor smokes, and whose exparimental band in the aarly 60's spawned Anthony Braxton, Leo Smith and several more, prefers to call AACM music "black music." He is very much into black consciousness.

If he uses the term "jazz," it is just as a convaniant cata gory name. "Jazz has come to be applied to everything, it has a negative meaning to us." Yet writers have continued to refer to AACM musicians in terms of "third-ganeration" post-Charlia Parker musicians.

Critic John Litweiler notes that Abrams' group particularly uses African rhythms and John Caga-inspired "sounds against silence" as extansions of the atonality and dissonance that characterizes much of the group's sound.

Asked what he thinks of the blues, Abrams says, "Wa play the blues, but we use space in a different way. Certainly blues has progressed, it has nothing to do with the kind of measure we used to think of it having." He sees AACM's brand of music developing in a path that grew out of slavery, a revolutionary force but not one bent on destruction.

Abrams says the idea of black music as ha sees it devel-oped long before the "Black Power" slogan came into vogua. "Tha awakening cama from tha music and the music came from the people and music is returning it to the people.

Commenting on AACM, Koester says: "Jazz is accapted in Europe just as the ballet is here, but in America, jazz has to be entertainment. This is why AACM came to be known so well over thare, because of the different climate surrounding

Art director: Bernie Rollins; section editor: Eliot Tiegel; photos from Newport, Montreax, Monterey Festivals, Bonnie Tiegel, CTI Records, Allantic Records, Columbia Records.

From Jazz to Pop

Continued from page 54

Performers like those mentioned so far are making the most obvious jazz inroads into popular acceptance. But there are still other directions to a jazz-rock fusion which have begun winning new success.

Perhaps the most striking example is John McLaughlin's Mahavishnu Orchestra, whose latest album "Birds of Fire" had been on the Top LP's chart for 17 weeks at deadlina. Gui tar virtuoso McLaughlin began in England with blues-rock bands, later became a key element in the free-form jazz alburns by Miles Davis which produced impressive chart action

Leading his own group, McLaughlin developed wide appeal to rock majority record buyers with a totally uncompromising free form sound. Apparently tha key factors here were a rockralated guitar technique and a flashy but heavy bass guitar/ drum beat which could also be identified with by rock fans. He has successfully headlined concerts at the smaller rock halls.

Tha Crusaders, who feature Larry Carlton as guest gui tarist, are also building as a concert attraction. Deodato, of course, plays electric piano rather than an acoustic piano on "Zarathustra." And the Crusaders electric pianist Joe Sample played an important solo on "Black Byrd."

Part of the new accessibility of jazz would seem to be its belated adaptation of the fluent contamporary electric instrumants and advanced multi-track studio techniques. Another important element is the new record phanomenon of "crossover" particularly by black artists. Top 40 radio playlists have become so tight that program directors are more willing to air a proven soul hit than an untested white rock record.

Roberta Flack is a prime example of a singar starting out on the jazz circuit and exploding as a major pop artist. In the process she has ratained her powerful following among jazz

All in all, there are many portents to indicate that jazz can soon become a more viable mainstream music than ever be fore. It may just have to change its name to avoid frightening away mass listeners

Ramsey Lewis

does not have to worry about satisfying those jazz snobs or elita critics anymore. Too much has happened which shows new way of lifa: a Miles Davis playing of Fillmore and creating music which sells in the six figure category; a Donald Byrd trumpat LP staying on the charts; a Deodato single becoming the number one tune in the nation

Ramsey Lewis feels liberated. Ha sees the broad world of music as his. He sees all those smiling faces, young and old, multi-shades of color, male and famala as his audience.

One reason why Ramsey can feel this optimistic about the future is because jazz is getting an equal shake at Columbia with all the other forms of expression. Being able to promote jazz and soul is very important to the CBS people because it allows them to legitimately point to the pop, soul and jazz charts and say, "Look here, brother, we've got hit artists in all categories of music." And as long as the corporate bigwigs feel this way, the Ramsey Lewises are ahead of the game.

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Jazz Has a Home With European Labels



Parhaps ona of the most prestigious

is MPS, a German company based in Villingen in the Black Forest and run by a thorough-going jazz enthusiast, Hans Georg Brunner-Schwer

MPS has a catalog of around 250 albums, 80 percent of which are jazz LP's and artists represented include Oscar Pa-terson (who has recorded a total of 16 albums for the label), Dizzy Gillespie, Count Basie, Art Van Damme, Freddie Hub bard, Milt Buckner, Sugar Cane Harris, the Clarke Boland Big Band, Stephana Grappalli, Lee Konitz, Barnay Kassel, Don Ellis and Monty Alexander

The Peterson albums on MPS are regarded by many critics as the best work the planist has laid down, particularly the series of six albums released under the title, "The Way I Really

A recent major release on MPS has been tha threa-album set from the Colorado Jazz Meeting of 1971, produced by Don Sociation the Colorado Jazz Meeting of 1971, produced by Don Schlitten and featuring Clark Terry, Kai Winding, Urbie Green, Joe Newman, Harry Edison, Taddy Wilson, James Moody, Zoot Sims, Bud Johnson and Flip Phillips, among others.

Another lively jazz label in German is ECM, based in Munich, which has produced some excellent recordings by top jazzmen, among them Keith Jarrett. Jarrett's solo record, ing You" won a Grand Prix at the 1972 Montreux Fastival and won widespread critical acclaim. Jarratt has also recorded an-other important disk for ECM, "Ruta and Daitya" with drum-

Foremost among the specialist jazz labels in Britain is Black Lion, a label founded by Alan Batas and distributed in the UK by Polydor. Black Lion has produced some excellent jazz product in the last year or so including albums by Johnny Griffin, Dexter Gordon, Ban Webstar, Thalonious Monk and many other big jazz names. An offshoot of the label is the Freedom catalogue which concentrates on the more profound and esoteric jazz.

Other jazz labels in the UK include Spotlite, which special izes in rare Charlie Parker recordings among others, Cadillac,
77 (a label of mostly mainstream and old tima jazz run by record retailer Doug Dobell), VJM and Decibel.

Small jazz labels also flourish in France and one of the most recent arrivals is ADMI, the Association pour le Developpement de la Musiqua Improvisea, which is a group of Franch musicians, undar the leadership of Didier Lavallet. They h a rehearsal studio, produce subscription records and organiza concerts and fastivals

JUNE 23, 1973, BILLBOARD

Three more new labels are about to be launched by Frank Wright, Jef Gilson (first releases to feature Jean-Luc Ponty and Maurice Vander) and Yvas Chamberland, who over the past 10 years has recorded men lika Bud Powell, Eddy Louiss, Elvin Jones and Curtis Fuller in his own studio.

The Societe Française de Production Phonographique based in Levallois-Perret, has released albums by the Dharma Quintet, Jef Gilson, Mowgli Jospin and Nathan Davis-and tha four Gilson albums, among them the excellent "Oeil Vision," must be regarded as masterpieces. The joint efforts of Gilson and Claude Lenissois as composer/arrangers, and the adven-turous solo work of Jean-Luc Ponty and Jaan-Louis Chautemps, represent the best elements in Frence jazz since Django Reinhardt and Barney Willen.

Saravah Records has material by Barney Wilen in its catalog plus releases by Steve Lacy, Michel Roques and tha Art En-semble of Chicago plus a beautifully packaged fiva-album set by four leading French pianists-Ma rice Vander Rene Urtre ger, Georges Arvanitas and Michel Graillier.

Shandar Records has a small but prastigious catalog which features two albums by the late Albert Ayler, a fantastic musi-cal tastament, and LP's by Cecil Taylor and Sun Ra, all ra-corded at the Maghit Foundation in St. Paul de Vence. A new album by Cecil Taylor will be released shortly

One of the most productive of the small labels is Futura, launched in January 1970 by Gerard Terrones. There are 30 LP's in tha catalog, including works by Jaki Byard. Ben Wabster, Steve Lacy, Mal Waldron, Ted Curson and Anthony Braxton. Among European musicians faatured are Michel Portal, John Surman, Joachim Kuhn, Irakli and Bernard Vitet. A Dexter Gordon release is due soon and Jackie McLean will record for the label this fall.

Musidischas released a good deal of jazz on its Amarica and Festival labels, including much of the old Savoy product. Among its own productions are two excellent albums by Stephane Grappelli. The second of these features Oscar Peterson on piano, Niels Henning Oersted Pedersen on bass and Kenny Clarka on drums.

Other established jazz labels in France are Black & Blue, a small company based in Bordeaux which specializes in main stream music by such musicians as Buddy Tate, Milt Buckner and Tiny Grimes and which is run by concert promoter Jean re Monestier. Black & Blue is celebrated for tha high quality of its recordings in the mainstream field which have won a number of Grand Prix awards.

Jazz: The International Ambassador

In Holland, where there is a great interest in jazz on record, thare is perhaps less scope for the small label becausa the ma-jors have adopted an enlightaned jazz policy. Munich Records has produced soma jazz recordings without too much sales success; however there have been better results from the Creative World Inc. Europa, which has headquarters in Amster-

dam and runs a mail order business for the Stan Kanton cata Tha only specialist label in Italy is Dire, created about nina months ago by Tito Fontana, a luggage manufacturer who is a jazz anthusiast. Fontana owns a small recording studio, Studio 7, in Milan, and has recently signed a distribution deal

log under the direction of Paul Visser.

The label has produced 11 albums to date, mostly by Italian musicians such as Franco Cerri, Renato Sellani and Franco and Flavio Ambrosetti. A recent album, however, faatures musicians Gordon Beck (piano) and Ron Mathewson (bass) with Swiss drummer Daniel Humain

The leading jazz label in Norway is undoubtedly Sonet, which is distributed by Arne Bendilsen. Although basically a Swedish label, there have been a number of local productions on the label including raleases by singer Karin Krog and tenor saxophonist Jan Garbarek. Sonat has also recorded a series of LP's by Webster Lewis during his visits to Norway

Belgium has only one specialist jazz label-Vogel has so far released two free jazz albums-one by pianist Fred Van Hove, who is a member of the Peter Brotzmann Trio, and ona with multi-instrumantalist Cel Overberghe, also with Van

Future plans include albums by Andre Goudbeek, a free jazz saxophonist; Willy Donni, Belgium's foremost bluas gui-tarist; and, possibly, Toots Thielemans. The label is also going to issue a record with some rare tracks from the arch Belgian Radio, faaturing the late Jack Sels who, with Thiele-mans Bobby Jaspar, Francy Boland and Rene Thomas, is among the most important jazz musicians Belgium has pro-

The Belgian label Alpha, which specializes in Belgian classical music, also has a small jazz series in its catalog featuring the Cotton City Jazz Band from Ghent accompanying such visiting New Orleans veterans as Percy Humphrey, Kid Thomas Valentine, Louis Nelson.

Polish jazzmen gat relatively good exposure on record. The Polskie Nagranie company has been releasing a series of alburns called Polish Jazz with the result that now every main group and soloist is represented by at least one LP.

In Czechoslovakia Supraphon has a special Jazz Record Club which, on a subscription basis, offers to its members about eight albums a year-some 60 percant of which ara for-

eign recordings produced under license. Panton, another label, releases three or four albums a ve concentrating mainly on local groups such as the Prague Radio Jazz Band (one album faaturas the band with Moscow actor Vadim Ludvigkovski with Russian soloists, tanor player Alexei Zubov and flugal horn man German Lukianov).

HILE JAZZ cannot exactly be said to flourish spectacularly in Western Europe, it certainly enjoys a greater de-gree of popularity in the Eest European countries where some of Europe's most successful and durable jazz festivals are held Poland's main jazz festival, writes

Roman Waschko, is the Warsaw event, the Jazz Jamboree, which is now in its 16th year. The Fastival had inauspicious origins—beginning as an amateur student festival held in a wooden shed. But today it is one of the most important in Europe. Last year, for axample, the festival presented Charlie Mingus, Elvin Jones, Cannonball Adderley, Jimmy Smit James Moody, Art Farmer end Illinois Jacquet.

Aside from the Wersaw event there is a student festival held avery March in Wroclaw, "Jazz On The Odra," which is very much a jumping-off point for Polish musicians, most of whom made their first breakthrough at the event, including saxophonist Wlodzimierz Nahorny, who was a prize winner at the International Competition in Vienna in 1966.

European **Festivals** Blend Locals With **Americans**



Oscar Peterson and his trio performs at the Prague Festival.

Not quite so old as the Warsaw Jazz Jamhorea but just as important is the Prague International Jazz Festival which this year celebrates its 10th anniversary. The festival is directed by Billboard's Czech corre spondent, Dr. Lubomir Doruzka, who writes:

The Prague festival affords practically the only opportunity to bring international groups and soloists to Czechoslovakia

Among the top American artists who have participated are Duke El-lington, Buddy Rich, Dizzy Gillaspie, the MJQ, Charles Lloyd, Roland Kirk and Oscar Peterson.

The festival is usually hald for four nights over the last weekend in October and takes place in the underground Lucerne Hall which has a ca-pacity of 3,000. However, this naver produces sufficient receipts to pay

the fees normally demanded by the managers of top artists, who mostly must count on receiving their fees in local, non-convertible currency. In past years, American ertists have usually been supplied by Go Wein and his European representative, Simone Ginibre, through their "Newport Fastival In Europe" package, but in some cases the organizers

have also made individual deals with other managers.

The Prague Festival normally concentrates on European talent with a wide coverage of the East European scena and overseas artists are not

too numerous. However, many critics, managers and festival directors come to Prague and quite a number of jazz groups owa the beginning of a successful career to a well-received performance at Prague. All the concerts are broadcast and telerecorded for latar viewing on

jazz programs of the many Intarvision TV companies. At the same time, the festivel organizers co-operate closely with the local record companies, Supraphon and Panton, for whom they try to prapare special productions. The practice of the first few years, whan Supraphon just released an album of highlights from the festival was soon dropped in favor of more complex solutions, including, more recently, the assembly of inter national bands which have rehearsed several days before the festival and then recorded special albums in studio

This has given rise to the first East European All-Star Big Band, Into jazz, with musicians from USSR, Hungary, East Germany, Poland, Bul-garia, Rumania and Czechoslovakia. Last year's fastival big band was led by Slide Hampton and Vaclav Zahradnik and included such musicians as enorist Johnny Griffin, trumpeter Dizzy Reece and drummer Billy **Brooks**

Until 1970, the festival was sponsored by Czechoslovak Musical Instrumants Factory. This proved profitable for both parties as inter-national stars coming to Prague also tested new types of instruments. which considerably boosted the sales of these instruments in the West.
Since 1970 the festival has been organized under the auspices of the
Czech Ministry of Culture as it is now regarded as a cultural event of outstanding importance. This year the main organizer will be the Czech con-

cert agency, Pragokoncert.

Both Supraphon and Panton time the release of new jazz albums to

coincide with the Festival The records are put on sale during the event in spe-cial booths in the fastival hall and sales are surprisingly good.
What is claimed to be the world's

oldest jazz festival-it celebrates its 23rd anniversary this year-is the Zu-rich Jazz Festival, an event which has for most of its life been confined to amateur groups, writes Rod Chapman, Billboard's Swiss correspondent. However, last year's event featured only professional musicians and this for-mula will be maintained for this year's

festival which is set for Sept. 10-15. Another innovation is the sponsor-ship of the festival by Migros, the largast Swiss supermarket chain which a

ready sponsors classical concerts. Scandinavia's two main jazz fest are those held at Pori in Finland and Molde in Norway.

Espen Eriksen writes from Oslo: ha Molde event is Norway's big

gest jazz happening and this year's festival, set for July 30 to Aug. 4, will heve 36 items on the program ranging from traditional jazz to modarn the ater The festival is organized by Otto

Saettern Jr., head of the Storyville Jazz Club with Petter Petterson handling tha PR. The program this year will in-clude a New Orleans workshop in the Varde-Stua and an eppearance by the Clark Tarry Big Band at the Hotal Nobel. Pianist Keith Jarrett, who appeared last year, will make a raturn visit this year as will Gary Burton, and other artists include blues singer Willie Mabone and gospel singer Bessie Grif-

A major surprise will be the appear-ance of ragtime pianist Eubie Blake, 90, who made his professional debut in 1901: and there will be a performance by a rather junior veteran, New Orleans law: The International Am

clarinetist Albert Nicholas, 73, who has been based in Europe for many

Slightly overshadowed by the Molde Fastival is the Kongsberg Festival in Norway which this year runs from June 28 to July 1. Kong been in existence for nine years now, compares with Molde's 13, and this year it will feature composer-arranger-trumpeter Gerald Wilson who will direct the Norwegian Jazz Workshop. Another feature will be a sax summit meeting, involving Dexter Gordon, Johnny Griffin, Leo Wright and Sa-

met meeting, involving bester Gordon, Johnny Griffin, Lee Wright and Ahli his Shihab (all European existes) backed by Kenny Dew (piano), Ed Thig-pen (drums) and Nisies Henning Gersted Pedersen (bass). The Pori Jazz Festival, writes Kari Helopatilo from Helsinki, was inaugurated in 1966 when it attracted only 1,000 spectators. Total tendance for last year's event, however, was 35,000 and it was generally regarded as tha best ever. Headliners were Cannonball Adde Corea and Yusef Lateet

This year's festival, July 13-15, will feature the Clark Terry Big Band, Horace Silver, Keith Jarratt and McCoy Tyner among others, and festival

manager Jyrki Kangas says that the event's budget of \$60,000 will be covered mainly by tickets sales.

Pori, with its beautiful setting, is one of the most attractive jazz festi vals in Europe. Last year it drew soma 3,000 tourists from the Scandina

This year, the European Jazz Fedaration will be meeting in Pori and as This year, the European Jazz rediration will be meeting in Pron and as a spicial gasture the opening day will be devoted to European groups in-cluding the Berrit Rosengren Quertet with Nannie Porres (Sweden), the Sarmanto Koivistoinen Quintet (Finland), the Wolfgang Dauner Orchestra (West Germany) and tha Tomesz Stanko Quintet (Poland).

The most important jazz festival in Italy, says Billboard's Milan correspondent, Germano Ruscitto, is the Bologna Festival, which is usually held in October or November and which has been running for 13 years.

The festival drews a crowd of around 6,000 for each of its three nights and is organized by veteran jazz enthusiasts Alberto Alberti and Cicci Forno get backing from the Bologna municipality.

The international contant of the packaga is invariably supplied by Georga Wein, since a Newport packaga is usually swinging through Europe at this time of year.

A smaller festival is the Bergamo event, now in its fifth year, which was a sell-out success last March when it featured a number of top American and European musicians; and making its dabut this year is the Ve rona Jazz Festival which will be held almost immediately after the Mon-treux Festival and will feature some of the Montraux stars. The vanue will be the famous Arena di Verona

The Benelux area has always been a relatively fartile one for jazz, in the benefity area has always been a relatively fartile one for jazz, writes Billboard's Dutch correspondent, Bas Hageman, and there is a growing interest in both live performances and in records. On the festival front, Holland annually receives the George Wein Newport package, promoted here by impresario Paul Ackat; and for 15 years there has been a iazz festival at Loosdrecht organized by Max van Praag in conjunction

with Phonogram However, the Dutch State Broadcasting Union, the NOS, has taken over sponsorship of the festival and it will now be hald in the Singer Concert Hall in Laren near Amsterdam (Aug. 21-25) and be known as the In-

ternational lazz Feetival Features this year will include a series of jazz recitals by the Mel Lewis-Thad Jones Big Band, Carmen McRae, the MPS Rhythm Combination and Brass led by Peter Herbolzheimar, the Diamond Five and the Dutch

Rein de Graaff / Dick Vennik Quartet In Belgium, the major jazz festival is that which is held each year in Bilzen towards the end of the summer. The festival was inaugurated in September 1965 and confined strictly to jazz and blues acts. However,

over the years the jazz content declined and the accent was put increasingly on pop and rock acts. Champion Jack Dupree was the biggest name appearing at the first

Bilzen Fastival; but the following year, when Juul Anthonissen took over production, stars included Nathan Davis, Jon Eardlay, Idrees Sulieman, Eddie Boyd, Carmell Jones, Mai Waldron, Benny Bailey and Yusef Lateef.
From 1967 jazz was relegated to one day—Sunday—with pop and rock
acts appearing on tha Friday and Saturday and gaining for this normally

peaceful rural village a certain notoriety as a result of small riots, soft drugs, and occasional non-appearances by contracted groups.

Larry Coryell, John McLaughlin, Jaki Byard and Gato Barbieri ap

ared in 1971, and last year tha big names were Sonny Rollins and

Charles Mingus For many years the Antibes Jazz Festival of France was one of the leading jazz events in Europe and featured all the major jazz artists such as Duke Ellington, Count Basie, Milas Davis, Dave Brubeck, John Col-

lespie, Lionel Hampton, Louis Armstrong and many mora. ne. Dizzy Gil But with a change in the make up of the municipality following local elections two years ago, the festival came to an end. It was transferred to

Nice last year though it featured some mejor jazz attractions, it did not have the same glamor and atmosphere of the old Antibes event.

However rapidly taking the place of Antibes is the Chateauvallon Fastival which will be held this year from August 18 to 26. Promoted in or

junction with the French state radio and television service, the ORTF, Chateauvallon will this year feature Chick Corea's group. Last year tha event had Jean-Luc Ponty, Tony Williams and a CTI package. The festival is staged in an arena up in the hills around Toulon and shows every sign of becoming one of Europe's major jazz events France also has an annual festival in Dunkirk which is sponsored by

tha local Maison de Culture and is highly successful. The British jazz fastival scene is a daprassing one. The number of

azz and/or blues festivals has shrunk from a modest few during the

1950's and early 1960's to absolutely nothing.

Probably the last British jazz festival of any consequence was the Richmond Jazz & Bluas Festival. But during the last couple of years of its existence, there were more rock and R&B acts than jazz and blues

The annual music festival held on the grounds of the spacious country orth and Cleo Laine, in Wavendon, (Bucks), has always maintained a fair representation of jazz-including appearances by my host and his wife-but the festival, in keeping with the concept of the Wavendon Alimusic Plan, is not devoted exclusively to the jazz

Only bright hope to the future is the possibility of a two-weeks festival to be staged under the auspices of the Camden Arts Committee, London, in either September or October, 1974.

JUNE 23, 1973, BILLBOARD

RONNIE SCOTT'S IN LONDON IS EUROPE'S Nots of the top American jazz soloists who EADING CLUB



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asily the most important jazz club in Europe today is Ronnie Scott's Frith Street London which, for more than 14 years has been presenting top American and

European jazz acts Among the major talents which have been showcased at Scott's over the years are Buddy Rich, Woody Herman, Stan Kenton, the Clarke-Boland Big Band. Stan Getz, Freddie Hubbard, Zoot Sims,

Johnny Griffin, Illinois Jacquet, Milt Buckner, Antia O'Day, Esther Phillips, Barney Fessel, Chick Corea, Gary Burton. and practically every major name in British jazz

Other clubs in London, like the Flamingo, the 100 Club and the Marquee, which used to feature jazz extensively, now con-centrate almost exclusively on rock music; but jazz has found refuge in many London and provincial pubs, even if only on a once-weekly basis

HELIODOR

One of the most celebrated of the continental jazz clubs is the Montmartre in Copenha gen which has been running for more than 15

Montmartre, including Johnny Griffin, Dexter Gordon, Kenny Drew, Clifford Jordan, Benny Carter, Harry Edison, Ben Webster, Dor Byas, Joe Albany, Stan Getz, Zoot Sims, the late Stuff Smith and many more.

Recently the club has suffered becar competition from discotheques and beat music clubs, but thanks to a subsidy from the nistry of Culture, it manages to keep going.

There are about five clubs in Stockholm presenting jazz nightly but appearances by top international jazz stars are rare. Another nine clubs have jazz a few days a week and there are jazz clubs in Uppsala, Gothenburg and Malmo.

In Finland the best known clubs are the Turku, Break and Soitannollinen Seura. which are supported by the Finnish Jazz Federation. One venue which constantly featu good jazz and blues music is Vanha in the heart of Helsinki. Members of the clubs are

mostly students and acts appearing vary from artists like Champion Jack Dupree, to local talent Norway's main jazz clubs are the Oslo Jazz Circle and the Big Chief Jazz Club which fea tures as residents the group of Rowland

Greenberg who plays easy-going swing music. Jazz clubs, once fairly plentiful in Holland in the fifties-including the Stan Kenton Club, the Gooi Jazz Society and the Amster-

dam Jazz Club-are now virtually non-existent in Holland, but Belgium, on the other hand has quite a celebrated jazz venue in Pol's Club in the rue Stassart in Brussels. The club features live jazz every week from Thursday to Saturday and among jazz celebrities to have played there are Herbie Hancock, Tony Williams, Bill Evans, Dexter Gordon and Jimmy Heath.

Other clubs in Belgium which offer jazz from time to time include the Spiegel in Bruges, the Affronte Djubet in Liege, the Clipper in Ostend, the Green Apple in Ghent and the Muze in Antwerp. In addition there are many clubs in the form of appreciation societies some of which receive small grants from the Ministry of Culture.

In Paris, the famous Chat qui Peche (rue de la Huchette, Paris 5e) is for the moment out of action and the "Jazz Inn ed its doors, sadly enough. But Les 3 Mailletz (56, rue

VOGUE

Galande, Paris 5e) seems to start a new career with Jaki Byard in June followed by possible appearances of Dexter Gordon and Ren Webster

The Newport (18, rue des 4-Vents, Paris 6e) discotheque. hosts musicians six days a month (Steve Potts, Dizzy Reece, Steve Lacy . . .).

Two clubs specialized in traditional and ma are still very active, La Huchette (5, rue de la Huchette, Paris 5e) and "The Slow Club" (130, rue de Rivoli, Paris 1er). Of course there is still the famous Living Room (25 av. du Colisee, Paris 8e), the rendez-vous of all musicians visiting Paris, with Alice Darr and Aaron Bridgers on the bill all the year d. The once swinging Cameleon (57, rue Saint-Andredes Arts, Paris 6e) is now only semi-active.

Although Switzerland is best known in the jazz world for the Montreux Jazz Festival, it can also lay claim to one of the better known jazz clubs in Europe-the Willisau Jazz Club. The club is situated in a village north of Luzern, and holds its gigs in a number of small hotels in Willisau-notably the Hotel Mohren and Hotel Kreuz.

The club was founded in 1966, but was always on fairly precarious financial footing until last year, when the appearance of artists such as Chick Corea, John Surman, Charlie Mariano and Keith Jarrett helped the club make its first appreciable profit The club's most successful gig so far this year has been the

January concert given by Brotherhood of Breath—the British/ South African big band led by Chris McGregor. The Willisau Jazz Club holds major gigs bi-monthly, and is run by Niklaus Perhaps the best known city jazz club is Zurich's Hinteren

Sternen, which holds regular Wednesday gigs in a bar/rest rant of the same name. Recent guests have been Keith Jarrett, Stu Martin and Chris McGregor's newly-formed quartet. The club scene in Switzerland has been enjoying a minor re

naissance in the last year-mainly as a result of interest in new European jazz bands and renewed interest in touring American stars, such as Keith Jarrett (a club was formed in Bern in March mainly to stage a Keith Jarrett concert in the Swiss capital, and has continued under the name of "Jazz in Bern," presenting gigs in a number of Bernese restaurants and halls) Leading jazz clubs in Italy are the Jazz Power in Milan and

the Swing Club of Turin. The Jazz Power in Milan, is the most important in Italy, presenting concerts in the late autumn and winter and beginning springtime (last concert of the season took place on May 5, with a group formed by top Italian musi cians who are trying to form a sort of Italian Jazz At The Philic. Main names in the group are Gianni Basso, Dino Piana, Enrico, Bruno Tommaso, Bruno Biriaco).

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CANDINAVIA—PARTICULARLY SWEDEN AND DENMARK with their liberal social cli-mate—has a strong lure for ex-patriate American jazzmen, particularly black mu-sicians who seek refuge from racial dis-crimination and an opportunity for free expression of their music.

Copenhagen is a major center for American jazz musicians, partly because

Jazzclub and partly because Danish radio gives a number of broadcasting and arranging opportucians. Dexter Gordon has been living in Copenhagen for many years and recently celebrated

the Montmartre

his 50th hirthday with his friends in the business at the Montmartre Club.

An even longer term resident is pi anist Kenny Drew a frequent guest at Montmartre and on television where he often accompanies visiting artists with his trio of Niels Henning Corsted Pederson on base and Alex Riel on drume



Teddy Wilson jams with Co

Ben Webster, the great tenor saxophone player, lived in Holland for some time but has now moved to Copenhagen and another new arrival in the city is former Oscar Peterson drummer Ed Thigpen who has joined the Sven Asmussen

Sax and flute player Sahib Shihab, for many years a main-stay with the Clarke-Boland Big Band, has lived for many years in Copenhagen and has his own publishing company there and other residents include Horace Parlan and Ray Pitts, who is the leader of the Danish Radio Big Band.

In Sweden, bassist Red Mitchell has made his home for the last five years and, in addition to working as a studio musician and on local jazz recordings, has made tours with Sven As-mussen and Alice Babs and with the Dizzy Gillespie group in

Since the death of Don Byas and the departure of Ben Webster, Holland has no major Armerican jazzmen in residence, but Belgjum is home for two drummers—Al Jones, who has been an Antwerp resident for 10 years, and Stu Martin, who also plays Moog synthesizer. Stu Martin reginally came to Europe as a member of the Quincy Jones band and has been a resident for around eight years in the quiet village of Sint-Pieters-Kapelle, in the hills of Brabant.

France is rich in American jazzmen, although many need travel beyond the French borders to find regular work. Johnny Griffin has been a long-time resident—but even more senior are drummer Kenny Clarke, pianist Joe Turner (resi-dent at the Calavados), trumpeter Bill Coleman and blues

singer Memphis Slim. Hal Singer has been a French resident since the mid-six ties and Aaron Bridgers, a solo pianist and a disciple of Art Ta-tum has been resident in the Living Room for more than a decade. Opposite him is pianist/vocalist Alice Darr, also a

Paris resident. In neighboring Switzerland live veteran clarinetist Albert Nicholas and tenorist Lucky Thompson and in Austria reside top jazz trumpet man Art Farmer and bass player Jimmy

Because of the existence of many big bands, Germany attracts many top calibre jazz musicians including trumpeters Benny Bailey, Carmell Jones, and Dizzy Recce, saxophonists Leo Wright and Herb Geller, drummers Joe Harris, Billy Brooks and Tony Inzalaco, trombonist Jiggs Whigham, vibra phonist Dave Pike and several others.

Clarinetist Tony Scott is based in Italy, hovering between Rome and Milan, and Britain is the home of blues singer Champion Jack Dupree and trombonist Nat Peck,

Aside from those musicians permanently based in Europe there are many like Don Cherry, Phil Woods, Steve Lacy, Stan Getz, Keith Jarrett, and Jimmy Gourley who spend a great deal of time in Europe.

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Tape/Audio/Video

RCA Unveils TVC Catalog For Magtape

CHICAGO—For the first time since announcing its SelectaVision video-cassette and video disk program, RCA Corp. has broken its silence on software to announce that it will be debuting the MagTape videocasstte system with a 100 title software catalog culled from feature length movies, sports events, how-to programs, children's entertainment, musical programs, documentaries and other program categories

The wraps were finally lifted off the company's videocassette software plans, by Gordon Bricker, newly appointed director of Selecta Vision Products, RCA Consumer Electronics, at a specially convened progress report meeting held here at the new McCormick lin. (Continued on page 68)

Chemical Lags Peril to Tape

materials necessary for the making of tape. "These materials are used in tape coatings." Katz said: "and availability is going to get worse be-

fore it gets better."

Audio Magnetics president
George Johnson pointed out that part of the shortage may be traced to the natural energy crisis, but that part must also be traced to manufacrers and suppliers of these compounds and solvents. Johnson added that industries producing these materials have traditionally been low profit margin industries, and that while prices and profits are

has a line ranging from the D-132 (6x10⁴/x8³/-in.) at a suggested \$40 retail to the HOX-12 at \$675. There

Physicist designer Laszlo Antal

explained that a special foam lining around the edge of the woofer allows Videotone to have a greater enlarge-

ment of the cone and at the same time more dampening. The firm also combines cone and dome tweeters

and uses 4-in. diameter tweeters,

rather large, he said. Audio Project, another new firm

featured what designer Sandford

Gross called a crystal driven tweeter

(the niezoelectric) which he said de-

livers better transient response than

electrostatic. Other features are a

fiber glass stuffed ducted port and what he called terminal line con-

struction to get away from a "boomy" sound.

Audio Project's model 7 lists at

Yet another new firm is Applied

nes C. Carroll encour-

Physics Labatory, a firm which started up because friends of

aged him to bring out speakers like the ones he had developed for his

are four models under \$100, incli ing the D-204 at that price, the DF-202 (\$75) and the DP-202 (\$65).

"We have made long term cor mitments and contracts, so we feel fairly safe," Johnson said, "but with many companies the limitations in production which are bound to happen are going to cause prices to rise in this industry for the first time in years. The promotional lines that begin to dry up because if produ tion is limited, the manufacturer w market his high end product."

How soon will the shortages begin

to effect the industry? "The dealer is going to start feeling a pinch of sorts within the next 12 weeks," Katz said. "In the future," he added, "it is com pletely possible that the peripheral companies could fold up. There's going to be a reversal of trends of sorts. In the past, the people with ex-tra inventory have felt themselves to be in trouble at times. Now they are the lucky ones.

Johnson added that chemical prices have already started to go up, but said that there are some directions toward solving the problem "Returning old tapes and recycling them is one possibility," he said, "but you'll never get 100 percent recovery. Then there is also the possibility of new techniques, such as us-ing water soluble solutions."

Johnson also pointed out that,

"There has been some allocation of materials to a number of firms already," he said, "We are not overly concerned because we are an inter national company and this certainly helps. A lot of the shortage problems are regional. But we do feel the honeymoon is over for the peripheral

firms and that the temporary crisis could put some of the marginals out of business. In addition, the growth of the tape industry may stop for a bit and the video industry may be hurt. What this really is is a long

term temporary shortage."
Two other major firms surveyed,
Ampex Corp. and 3M Co., said they also feel a shortage in certain com pounds and chemicals is bere and that some damage might be done to marginal companies

manager for Ampex, said that "Pe eum derivatives and solvents of certain kinds are in short supply and we now have a three to four month lead time on some orders of chem icals. We did see this coming, how-

ever, and feel we've prepared for it."
McGilaway added that prices on pounds have risen as high as 22 to 35 percent in recent months, and said "business will bave to be forecast more carefully than ever. As we are an international company. however, this should be of some help to us. And, like many other large companies, we do have the buying leverage a smaller firm might not The marginal firms could definitely

The marginal tirms could definitely get hurt.

"The industry is feeling the com-pound shortage now," he added, 'and anything to do with energy is in short supply. But we do feel the shortage is temporary. We are look ing at new families of solvents and we have also stocked up with as much as possible. This is not a panic situation, but it is definitely some-

thing to think about."

Bill Madden, marketing director for the magnetic audio/video divi-sion of 3M Co. also agreed that there is a chemical shortage in the tape in-dustry, but said 3M has been preparing for it.

"Some petrochemical derivatives may be in short supply," Madden said, "but whether or not the manufacturers of these compounds have started any allocation program I don't know. From the consumer viewpoint I don't anticipate a prob-We saw this coming several years ago and we began to prepare Again, the fact that we are an international company does help.

Another 3M spokesman said, "It's like seeing a roadblock ahead on the bighway. You know there may be some trouble in front so you prepare for it and this is what we did several years ago. As for new compounds, it certainly within the realm of possi bility, especially water based com-nounds. The fact is, everyone is effected but the energy crisis in some way and the tape industry is no ex-

All three of the major firms surveyed agreed that the larger tape manufacturers may feel a pinch of sorts, but there will probably not be any extremely serious problems. If a and has some sort of international marketing and manufacturing struc-ture, then things look brighter. In addition, the manufacturer of chemicals is more likely to sell to the larger customers and these firms, numbering at least eight or nine in this country, will be at an advantage. It is the smaller, or marginal firms. that will feel the real pinch, and while no firm is immune to the problem, the marginals could conceiv-ably go out of business in the near

O' Boosts Private Label Speaker

buyers are realizing that 4-channel means they must carry at least two private label lines of speakers and probably at least two lines of brand name speakers, according to spot checks at CES

Other trends included a plethora of new lines and much new tech-nology. Also, for all the talk about vinyl-clad particle board, there was a great amount of wood shown. Many companies featured price breaks on quantity orders and spe-

Price pressure in the medium ranges was reflected by the comment from Lou Miraula, sales manager of Design Acoustics. "We want to de-velop a lower price point but we ZENITH 4X

FUTURISTIC

center of the future as envisioned by Zenith Radio Corp. was being

demonstrated at the company's

Michigan Avenue Salon, to a select group of dealers.

The Concept 4X music center

can handle twelve different

modes of receiving or reproduc-ing sound. The instrument re-ceives AM, FM and stereo FM, in addition to Zenith's FM four-

channel discrete broadcast sys-

tem. It plays mono, stereo and four-channel discrete records.

Electronic controls, besides se-

lecting the audio mode, function to scan the radio dial, change stations in a fast forward or fast re-

verse action, adjust tone and vol-ume controls, and select four predetermined AM or FM sta-

tions. The speakers can also be adjusted to the best listening

tion for any area of the room

The unit has four of the new

Allegro speakers. Two are con-

nected to the main cabinet, while

the other two speakers are wire-less and receive infrared light signals from the plugged-in speak-

The center is linked by cable to a remote transmitter using the four-channel discrete broad-

casting system. A light indicates when four-channel sound is

being received.
"The Concept 4X center uses

current audio developments as

well as previewing some of the potential audio systems and de-vices now in the laboratory which may be incorporated into instruments of the future," Wal-

cassettes and 8-track tapes.

CHICAGO-The home audio

By EARL PAIGE want to have something different. We don't want to just bring out a cheaper version of the D-12."

A number of speaker firms showed privately including ESS, with its new Heil amt 2 system. Others invited huvers to private show ings in suites where speakers could be demonstrated more effectively.

Several companies are featuring incentives in the form of special merchandising programs. Video-tone, the Hungarian-based manufacturer, is using movie stars, Tokaji wine, gypsy dancers, authentic Hun garian sandwiches and give-aways of Hungarian music

If dealers order \$5,000 worth of Videotone speakers the road show will come and present a Hungarian party along with an educational seminar for customers, explained

Gabe Simone, sales manager. Videotone, which will distribute

'O'Systems Seen Near **Pop Prices**

By PHIL GELORMINE CHICAGO-Quadraphonic com

ponents are beginning to make in-roads into the middle and low-end markets as witnessed by several 4markets as witnessed by several 4-channel phonograph systems un-veiled at the Consumer Electronics Show. Although complete CD-4 sys-tems still remain significantly high-

orful compact aimed at the younger set and designed to enhance stereo records, play matrix disks and de-(Continued on page 70)

end items, SQ outfits appear the first to be brought in under the \$200 re-Voice of Music has introduced the "Great Grape," at \$119.95 it is a col-

(Continued on page 66)

YOUNG RETAILER Clifford Branch (left), who in three years has built Sterec West in San Luis Obley, Calif. Into an operation employing over 100, at lead off CES conference. Others (from left) are Ray Ward, Shure Bros, moderator Ray Hall, executive director Electronics Representatives Assn. and Jack Ber man, Calif. reg.

Tape Carrying, Storage Cases More Elaborate By INGRID HANNIGAN

CHICAGO—Tape carrying and storage cases are becoming elaborate. An example at CES was a unit from Display Media of Addison, Ill. The Sterco 8 library is a walnut wood grain cabinet with concealed storage for 40 8-track

The front panel excerces to show all labels in full view. James Walsh, president, asid. These units are popular because the taped only catch dust persistent and the president panels. The unit is styled to complement furniture and stereo components. Black plastic divides the eartridges. The easilities tells for \$3.49.5, retail. The same unit, holding 70 cassottes in plastic covers, retails for \$33.95.

The firm also introduced a wood cube eabilities with a black vinyt loop which

coutd be used as an end table or foot stool, holding 80 LPs. An additional unit can be placed under the top, which holds either cassettes or cartridges. The addition costs \$19.95.

addition costs \$19.99.

Savoy of New York introduced a revolving carousel Model M8-24 which holds 24 cartridges or 48 cassettes. Unit comes in four colors, and retails at \$15.95. Fred Savoy, president, said, "I'm surprised how ingenious the consumer is. We had another carousel in a 'Greetian style' with metal columns on sumer is, we had another caronsel in a Greenan style with mean counting on the side. It was very popular until we released this model. The customer found out that several carousels could be stacked one on top of the other with no out that several carousels could be stacked one on up of the chance of slipping. We have now discontinued the original model."

(Continued on page 68)

ter C. Fisher, president, Zenith Sales Company, stated. JUNE 23, 1973, BILLBOARD

CES Trend 'Q'—Berkowitz

CHICAGO-Quadrasonic is here and is beginning to meet acceptance at all levels. This is one of the major trends to emerge at the Consumer Electronics Show here, according to Panasonic assistant general manager Jeff Berkowitz

Berkowitz also feels there is more emphasis toward the youth market in tape, with better quality and higher prices than at previous shows as well as feeling the show is becoming more of an audio show than

"Four-channel is certainly here if this show is any evidence," Ber-kowitz said, even though there has been a lot of resistance at all levels, including dealers and manufac-turers. The market has settled down now and is leaning more and more toward quadrasonic. Above the \$200 level, four-channel is becoming the inant factor."

Berkowitz pointed to the many 2channel/4-channel combinations in receivers at the show as an example, and added that while the software situation in disk remains in a somewhat unsettled situation, the indus-

Headphone **Technology Advancing**

By ANNE DUSTON CHICAGO-The electret headphone was launched by several manufacturers at the Consumer Electronics Show here, catching some companies by surprise. At least one manufacturer was totally un-(Continued on page 69) try is likely to see more of these "uni-"Our sales on 4-channel receivers have been very successful," he added, "and I think by the end of the year the quadrasonic end of the audio business should be about 70 percent. One important reason for this is that the dealers have been getting behind the configuration. ve been helping dealers with a lot of promotions and programs and

it has paid off. "It's not only us," Berkowitz added "Most of the firms involved have done a good job getting behind quadrasonic in both their own prootions and aiding dealers.

Berkowitz said one of the most common questions asked at dealer seminars is why should there be a switch to quadrasonic? "We tell the dealers that it's a question of evolu-tion," he said. "We took monaural and expanded it to stereo to try and achieve a sound closer to a natural ent. Now, with four-channel, we can come closer to this goal than ever before.

"There has also been a general upgrading of stereo as a result of quadrasonic," Berkowitz added. "We're seeing good demand for stereo in a number of price ranges."

As for appealing to youth, Berkowitz sees the manufacturer going to more attractive design to appeal to the younger buyer, especially in tape. But be is also going to better features and a somewhat bigher price, which the more sophisticated

g buyer is now willing to pay. How would Berkowitz sum up the "Much of the showmanship is gone," he said, "and this can be a good thing. The dealer is getting a ance to see what's going to be in the market this fall, not a group of prototypes. Obviously, quadrasonic

would seem to be the main feature at the show, but there are several other

points worth mentioning.
"One of these points," he continued, "is that all product is beo more quality oriented. The day of the gimmick feature is falling by the wayside, primarily because consumer awareness and sophistication is getting higher all the time. The show is also becoming an audio show, with tape and audio products more dominant all the time. And in these categories, the consumer is not looking for low end merchandise and neither is the dealer. The loss leader or purely low end good may have seen its day."

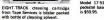
Berkowitz also feels that technology is becoming more important to the average consumer, and this is one reason why the show lacked a great deal of low end merchandise. "Along with the better technology goes the higher prices, but this is what the consumer wants." he said.

Talking about the battle or lack of it between the various 4-channel sys-tems, Berkowitz said that "discrete and matrix will probably coexist for quite some time. There is a lot of software in both areas and a lot of mers own equipment of each

"Again, you have the receivers incorporating CD-4, SQ and regular matrix, which is one indication that all of the modes will be around. As for quadrasonic in general, it should keep growing providing dealers con-tinue to do a good job. In our train-ing programs we tell dealers that are and software should go hand in hand. If be's purely a bard-ware man, we will try and put him in touch with record contacts. If he carries bardware and software, we will try to show him various means of

New Products







MIDLAND introduced speaker system Model 17-512 in handsome woo pedestal base design. Suga is \$59.95.



acks for additional components. List is \$99.95.

'Q' Boosts Private Label Speaker

Continued from page 65

own use. Now he has an ever-ex-

panding factory in Knoxville. Carroll showed seven models do you

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ranging down from the APL-16 with slate top at \$750 a pair to the APL-101 walnut at \$139 a pair. Other models include the APL-201 (vinyl) at \$156 a pair, the APL-201 (walnut)

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at \$173 a pair and the APL-101 (vi-nyl) at \$122.

Avid Corp. showed three models ranging from the model 100 (a two-way at \$79.50) to model 103 (a threeway with floor stand at \$139.50). Fairfax had a line ranging from the F2A at \$69.95 to the "Wall of Sound I and II" at \$399.95 and \$279.95. Micro/Acoustics Corp. showed models ranging from \$149.50 (with regular grille) when purchased in dozen lots to \$117

The influence of JBL's foam illes was seen in such exhibits as Wilshire Foam Products and Republic Packaging Corp., each offer-ing material for custom designed fronts. Dealer manager Dick Uranga of Wilshire explained that the foam material can be sold at \$1 a square foot and comes in a wide range of styles and colors.

Private label specialist Speaker Systems Inc., showed a wide assort-ment of product available. Price schedules ranged from the model II (18x11x9 with 2.5 alinco magnet) at \$26 in lots of 1-49 and \$24 in orders of 50 and more. This model has an 8in. woofer and 31/2-in, cone tweeter.

Henry Tyler, president, Ster-ectown, a Des Moines based chain, explained the philosophy of two lines of private label. "When you have two lines you can have two sounds to A-B, a brilliant sound and a boomy base sound. You don't want to A-B between a private label and a brand name, because then the customer can choose the brand name and you lose your margin you're working on in your package with the private label."



trix decoder converts most stered systems to four-channal. The Auto-quad I-CA decodes quadraphonically encoded tapes, records, and FM mul



MOTOROLA an 8-track car stereo tape player with tambour door which can be closed white tape cartridgs is playing. Slide lever controls, dual channel amplifier, and pushbutton repeat are featured. List: \$64.95. Speakers are optional at extra cost



AUTOMATIC REVERSE cassetta player with FM/AM/FM m short and first and has alevator system that lowers tape into place. Panasonic's CO 747, also features automatic fast forward and rewind nushbutt



GAMBER-JOHNSON will introduce the Swinger audio banch, No. 1068, at the CES now. Four foot long unit holds stereo components or TV

Tape Sales Idea Boom —Vend Unit

of prerecorded tapes is the target of unprecedented techniques in terms of new tape holders, display eases and now the second tape cartridge/ cassette vending machine to bow in the last three months.

Soma Manufacturing, a wing of Heilicher Bros., bowed a tape holder at the Consumer Electronics Show (CES) here (see separate story) and Creative Store Equipment was among several at CES with store display case breakthroughs (Billboard,

The vending machine is the idea of tape industry veteran Peter Gushi, whose concept is quite differ-ent from that of Donald Huckabee. head of Prolif Dist, which is test marketing a cassette singles concept

(Billboard, Mar. 31). Gushi, along with advertising agency head Don Hackensen and another principal, make up the own-ership of the private venture company Visual Vending Systems headquartered here. Gushi said he has 15 patents issued to cover the paper money/credit card activated 48-in. high, 55-in. long, 12-in. deep unit that will list for around \$1,500 acnodate at least 50 selections and hold a minimum of 300 8-track car-

Actually, the Gushi unit can vend almost any packaged item. He was assisted in its development by Pro-fessor Felix Moscatelli, currently with Motorola, and Professor Robert B. Kytes, of the Illinois Institute of Technology research center and now teaching at Loyola

Tape Duplicator

J. D. Strand, regional sales manager of Nortronies, believes that in the next six months duplicators will start receiving a new generation of what he terms hot press ferrite heads, which are now being sup-plied to computer firms and are available in very limited configurations. What has been wrong with fer-rite? "First, it's expensive," Strand said, "and we have gap erosion, where the ferrite in the gap areas breaks off in microscopic chunks." In the meantime, Nortronics, here pushing its line of consumer oriented products now numbering over 40, is counting on its mu-metal heads, which Strand claims combine very low retentivity and high coerciveness, a critical combination. The effect is that the head doesn't hold onto the magnetism too long and re-leases as soon as the electric current stops and results in a head with little "memory." The idea now is to de-velop ferrise with these properties and this is what Nortronics, and doubtless other firms, are trying to

Mass Buyer Sees **Delivery Problems** On Key Hardware

CHICAGO-Mass merchandiser buyers of hardwa. uch as W. B Wilfong of Goodyear Tire & Rubber in /saron believe there will be serious shortages of certain key entertainment equipment items this fall and that buyers and independent retailers must start planning more in advance

In a long interview at the Boman Astrosonix exhibit here at Consumer Electronics Show (CES), Wilfong expressed his opinions on the rath mysterious surge in consumer confidence and quadrasonic, particularly the problem of demonstrating it in small size stores.

Buyer for 1,556 outlets, Wilfong said Goodyear is having a banner season, but he is concerned about deliveries and is already allocating for the second quarter, 1974. "I be-lieve buyers and vendors will have to figuratively live together during the next few months to insure there will be delivery on certain key items."

One item he sees possible delivery ms on is components in the \$159-\$299 price point area. "Low end components have not been selling because the consumer has been ding up. I think that the manufacturer and the retailer are yet to understand why the consumer is huying with more confidence. Perhaps they just look around and see prices are going up and up and figure they should buy what they want right now. They are over-extending themselves in durables probably

Wilfong sees several factors behind the uncertainties of manufacturers. He mentioned re-evaluation, uneasiness in the Orient and Watergate. "I think factories such as GE. which manufactures off-shore, have to wonder about availabilities and

prices of parts,"
Goodyear divides its operation into 48 districts and allows department managers a good deal of au-tonomy. "I work out programs for their promotion. I will come to them and say I have a promotion for July, August and September. I ask them to take an inventory and give me an

estimate of their needs It is very hard to plan promotions



JACK WAYMAN, staff vice presi dent, EIA's consumer group, open

and get the necessary feedback for our vendors. One promotion may only do 700 pieces and then the next could be sell-out."

Wilfong sees perhaps 15 percent of Goodyear's hardware sales coming in quadrasonic this year. He is using only one car stereo model in quadrasonic, an RCA. In home equipment, he is using more 4-chan-nel models in GE and RCA and certain others

One problem is with demonstration, particularly in the smaller stores. "We have had waiting rooms for people who are having tires in-stalled and I am turning these into music rooms

He said one demonstration idea tried so far has been to show a quadrasonic unit with two speakers in a wall display and to hang two speak-ers from the ceiling. "This way. people walk into this area and real ize the difference. But we have seen a problem with fire ordinances which prohibit fixtures hanging from the ceiling. We may go to angle beams secured to the floor.

As with many other buyers at CES, he sees hardware settling down because most equipment offers ca-pability for matrix and discrete. "I'm reminded of the 45 vs. LP situation of years ago and how the 4-speed turntable evolved to limit any confusion. I think we'll end up with a lot of buttons and the consumer learning finally how to operate his quadra sonic system.

500 McCrory Outlets

· Continued from page 1

of America, is teaming with hardware buyer Jeff Sturman in a typical ware buyer Jeff Sturman in a typical razor and blades operation. "They feed off each other," said Lauer in describing the idea of merchandis-ing disks and tapes along with players and accessories

Typically, stores have 100,000 to 200,000 square foot departments with \$6,000 to \$8,000 in software inventory geared to turn four or five times a year. Wild exceptions to this exist. In Houston, for example, an outlet with a base software inventory of \$9,000 does \$125,000, with much of it in soul singles, Lauer said.
"We are in the music business to

make money and we intend to be competitive. We don't look at the departments as loss leader type oper-ations and where we see a market where we can't be competitive and make around 25 percent with a rack-jobber, we don't have a depart-

McCrory, part of a giant complex that includes the S. Klien stores and a large part of the Lerner women's wear shops, has six operation branches that each report to the G. McNew Co. based in York, Pa.

Lauer wants to set it up to work with about six rackjobbers, some national and others regional

· 'Q' in U.K., German Cassettes, Finnish Blank Tape (International)

Other · Heilicher's Cartridge Display Holder **Tape Stories** This Issue

- (General News) Unlicensed Duplicator Action at CES
- (General News)

New Products



ownTU ELEU RIC packaged two of its automotive stereo systems with speakers and installation hardware. The FT 818 8-track tape player and speakers retail for \$59.95.



MODEL 710X Total Turntable from BSR (USA) consists of Model 710 automatic turntable fitted with a Shure M91E elliptical magnetic cartridge, walnut base, and distover. List price is \$204.80; retail for furntable alone is \$129.95.



WOLLENSAK will show its cassette stereo recorder deck Model 4765 with Dolby tape and FM broadcast noise reduction circuits at the winter Consumer Electe ics Show. Unit will be available in mid-May and will retail at about \$300.

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Pull SQ Radio Bid

CHICAGO-CBS has withdrawn its SQ quadrasonic broadcasting system as a proponent system from

the NQRC h e NORC here. The NORC (National Ouadraphonic Recording Committee) is a part of the Electronics Industries Assn. which is listening to arguments on various systems of quadi broadcasting. Accordi Stan Kaven, vice president of plan-ning and diversification for CBS Records and Emil Torick, ma of electronic systems for CBS Lab ratories, the action was taken to hopefully clear the air over the

deast servicing of quadrasonic. There are a number of other systems before the committee said, "including RCA's, GE's, Lou Dorren's and Zenith's. We now serve several hundred stations but we think there is still confusion in the radio industry over what a sta-tion can do in relation to 4-channel broadcasting and what it is prohib-

ited to do Our point is that the SQ system is fully compatible now and needs no FCC approval. It is already in use and is already authorized and approved. We have no real need to be competitive with newly developed systems and we would prefer to have other systems be competitive or conwe've reached, we don't think we should be classified as an experimental concept."

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Torick added "We hope to focus in on the fact that the SO system is in use right now, and clarify the ease of using the system. A station does not need an encoder to broadcast in SQ All the station has to do is play the record if it has a stereo transmitter and all the consumer needs to re-ceive the broadcasts is an SQ decoder in his home. The station does not have to make any changes.

"An important aspect from our point of view," Kaven continued, "is that the decoder in the consumer's home serves as a playback unit for records as well as a decoder, so he's really getting two pieces of equip-ment in one. This is not true for the other systems when it comes to receiving or transmitting quadrasonic

TENNA 2-STEP

CHICAGO-Tenna Corp. is refining its dual one and two-step marketing philosophy according to Ronald J. Dangelo, assistant market the one-stop Ranger line

keting vice president with a complete distributor program including a choice of 13 players, advertising support and displays. It will still which it pioneered as a direct brand, but a greater effort will be made to have the Tenna brand distinct and price maintained. Among new items at CES were a matrix car unit at \$79.95 suggested list (RR-68-T), a discrete unit at \$129.95 (RR-77T), an in-dash car cassette with AM/ FM stereo at \$159.95 (TC-112-

Retailers Plug Service

By INGRID HANNIGAN CHICAGO-Panelists speaking at cond session of the CES Marketing Conference here June 11 that the most important means for an independent electron-ics retailer to stay viable as a busi-ness is to offer reliable service for all

products it sells.

The subject, "New Challenges in Retailing," featured as moderators Jules Steinberg, executive vice-pres ident of National Appliance an onal Appliance and Radio-TV Dealers, and Cathy Ciccolella of Consumer Electronics Speakers were: Ira Fischbein, Dependable TV & Appliance, San Diego; John Fisher, Fisher's TV & liance, Cherry Valley, Ill.; Harvey Rose, Kennedy & Cohen, Hallandale, Fla.; James Renier, Renier's, Dubuque, Iowa; Jack Rice, Paul Rice Appliance Inc., Canton, Ohio; and Dean Ridgley, Dean's

Electronics, Green Bay, Wis "The business will go to whoever wants it most and is willing to expend the most effort," expressed Harvey Rose. "There is enough business for independents as well as mass merchandisers," he continued. In 1972, it was brought out, over 50 percent of the color TVs sold were rchased from large chains. The independent retailers agreed they must band together and offer advantages over mass merchandisers to compete. Jack Rice noted the similarity between Mom and Pop grocerrsus large food chains, and in dependents versus large retail outlets selling electronics equip-

Service Eighty percent of NARDA mer bers have their own service depart-ments. Many members attended as-

\$2.25

50 up \$2.75

100 up \$2.50

200 up \$2.40

300 up \$2.35

400 up \$2.30

500 up \$2.25

SALE! SALE!

#54 8-Track CARRYING CASE
Holds 24 8-Track Tapes
Custom Case Mfg. Co., Inc.

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sociation-sponsored service training and have consequently turned this sideline into a very profitable main line

CMZX) and the hit of the booth.

Steinberg, chairman of NARDA's service committe, told of the lower prices mass merchandisers pay for bome entertainment products, but emphasized that everyone, mass buyer or independent, must spend the same amount for service which is simply labor with well-defined costs. Here the independent has a chance to catch up.

Rice explained what one manu-facturer told him: "If you don't es-tablish a service center here, we Rice continued by saving, "The independent must conti service to stay independent and to justify the higher prices we charge."

Apparently it is difficult to find young people willing to enter the service field. Panelists agreed that more training, and better quality training, should be initiated. Ridgely's technicians, he reported, produce two and one-half times more than the national average, "not because they're smarter, but b we provide better training, and stim-(Continued on page 70)

Cases More Elaborate ued from page 65

Also from Savoy is an attache style case in four colors listing for \$12.95. It holds 30 cassettes.

Except for one existing cartridge case, Custom Case Mfg., in Fayette-ville, N.C., introduced a complete line at CES. All units are alligator grain vinyl covered, with red flocked styrene separators. The No. 12 8track case holding I2 tapes costs \$2.50. The No. 18 cartridge case holds 18 tapes. The C-30 cassette case holding 30 tapes costs \$3.25, and a home unit bookcase type is \$3.25. One carousel is \$3.75. Metro Products of Warren, Mich.

exhibited its existing line of molded plastic cases in bright colors, with handles, or without for stacking, or wall mounting. The company's special marketing push is now for Lazy Susan cases, retailing from \$6.99 to

\$12.99 for varying sizes. New from Soma in Minneapolis. is the tape carousel holding 40 car-tridges, or 52 cassettes, or an assortnt of each. Unit lists at \$9.95 Add N Stac is a tape library stor-

age system of four cassette or cartridge interlocking modules, holding 32 cassettes, or 24 8-tracks. Royal Sound of Freeport, N.Y. is now marketing the Humper car carrying case for 8 cassettes or 6 cartridges. In bright colors and color coordinat floral print coverings, each unit lists for \$4.50.

Car Sterea

said Dangelo, and a new store dis play. The display is geared for smaller stores and holds four units with speakers, Tenna also has three home models in step-up price points from \$99.95, and additions to its speaker line

IN-DASH BOOM

In-dash installations has spawned companies that specialize just in this feature. An example is Ampersand, founded by Joe Vermeron. The firm's 1-000 series for radio/tape covers such brands as Audiovox, CTI, Craig, Inland Dynatronics, JIL, Medallion, Metro Sound, Pana conic Pioneer and Sanyo with uni

versal nosepiece prices ranging from a list of \$2.98 up to \$9.95.

CAR SPEAKERS

Jensen has introduced four new obile kit units consisting of a dual 5-14-in. with 20 ounce magnet, a unit with two 6x9-in. speakers, the same with two bxy-in, speakers, the same unit in a single pack style, another unit with a pair of 6x9-in, speakers with 20 ounce magnet and the same size speakers with a 10 ounce magnet. Jensen also introduced a new coaxial speaker for mobile use (Bill-board, June 16). Electronics Industries, still focusing on its demonstration displays, has added new (Continued on page 69)

RCA Unveils TVC Catalog

Bricker further disclosed that the people in charge of developing a software catalog for the Select-aVision family of video products, had already started talks with people who hold the rights to motion pic-ture libraries, in the hope of acquir-ing some of these products for use in lectaVision software librarie

The RCA executive said that for the most part programs from the 100-title prerecorded library will be available for rental at about \$10 per program. He explained, "Our research indicates that people would rather see most programs once than go to the expense of building a per-manent library."

In talking about possible distribu-tion methods for the software. Bricker said, "We intend to experiment in software of program distribution with both a local point of-sale approach, as well as a direct to the consumer method of distrib tion from central shipping points." He indicated that the latter method of distribution, though still under consideration, may take the form of a direct-mail program. Bricker stressed that despite his

company's plans to make a comprebensive prerecorded program available to consumers, a market research survey commissioned by RCA and conducted last fall, indicated that the MagTape units ability to record programs off the air was by far the most intriguing to consumers tested. He said there were many fine pro

rams available on broadcast TV, but the problem was that a customer could not get to see all those pro grams unless he was willing to rear-range his own schedule to match the broadcasting schedule. "With the recording ability of the Selecta Vision unit, the consumer can write his own TV schedule," Bricker told his audience that be cause of the MagTape's recording advantage of creating its own soft-ware-the best moments of Broadcast TV

TVC Cam In addition to the availability of

the 100-title prerecorded softeware package, and the unit's capability to record off the air. RCA is also making available a black and white television camera, designed and manu-factured specifically for the RCA "SelectaVision" system.

The unit, demonstrated for the first time at the progress report meeting, weighs a mere 214 pounds, fea-tures an f/1.3 state of the art movie camera type lens system, with a three to one zoom, and a through-the-lens viewfinder with an adjustable eye

A built-in microphone on the front of the camera is designed to pick up the audio from either the camera operator or the subject being

"The camera," said Bricker, "will operate satisfactorily in the normal light conditions encountered in the me without the aid of auxiliary lights " Automatic light compensa tion circuits enable the camera to operate over a wide dynamic light range, and include an indoor/outdoor light range switch. For special operating circumstances an auxiliary light mount, tripod mount and external microphone jack are provided. Provided too is a pistol handle grip containing an on and off switch for the camera.

Availability In discussing availability of the product, Dave Miller, director of product mangement for Selectavision products said plans continue on schedule, and that the company intends to run a pilot roduction program this year.

He said a portion of these units

vill be placed on selected retail floors and in consumer homes late this year as part of pilot marketing program to gather data on dealer and consumer reactions and usage of the product. "These inputs," Miller continued, "will be us confirm and provide a final check of our marketing startegy."
Miller promised his audience that

production units of the system should reach retail sales floors by the first quarter of 1974. He continued, Initially, product will be made available in selected markets, and we will move progressively toward national distribution as product per-

Miller said RCA remained confident that a sizable consumer market can be developed and that a significant opportunity also exists in the infor the system Prior to the market introduction

of the system which will carry an optional retail price of \$795 with the camera listed at about \$300, RCA SelectaVision Division plans to con-duct sales and service training programs at its Indianapolis plant. "These," said Miller, "will be set up orimarily for distributor personnel However," he added, "we are also exploring ways to insure that dealers too, are thoroughly trained in these areas

Miller said that service training will be critical, for although the product has been greatly simplified, it is still a very sophisticated piece of equipment; and research underlines the importance of proper sales training and effective demonstration. When the system goes to market,

RCA will also make available as rt of the overall package, a line of part of the overall package, a nne or blank video cassettee in playing lengths of 15, 30 and 60 minutes. The 60 minute cassette will list for about \$30

JUNE 23, 1973, BILLBOARD

PRICES

DISTRIBUTORS

Rep Rap

The Electronics Representatives Association (ERA) received wider exposure at CFS with executive director Ray Hall moderating the first panel, but for a moment it appeared that Calif. rep Jack Berman was crowding Hall out. Berman got the session rolling by calling on the other panelists, but then Hall very capably took on the moderator role It was ERA's first major recognition at CES and typical of the rep's im-portance now seen at NEW/COM stry events. ERA is le cated at 233 E. Erie, Chicago, Ill.

Steve Lesley & Associates has oved into new offices at 5321 W Devon in Chicago and is repping Masterwork and the Hellicher Soma ries line in III., Wis., Minn

Magna Sonie lined up two reps for big territories at CES and still wants reps in New England for its line of essories, said Ray Czarnik. New are John D. Owen, covering Ind. and Ky, and S. Workman & Associates covering Fla.

David Buckley and Brian Wolff are new with J. C. Merican Co., with main offices at 546 Anchor Dr., Joppa, Md. 21085, covering Va., Md., Washington for Philmore, EV

Game, Pioneer and Jayell Mfg. ESS has hired its reps as factory personnel though some of the indi-vidual rep firms will continue under the former names. These men include Bob Ur, 1060 Ambuy, Edison N.J. 48817, now northeastern re-

ional manager with assistant John Powers, (same address); Walter Gor-don. 215 Piedmont N.E., Atlanta 30312, now southeastern manager. with assistant Larry Hatwick, 2014 Cumberland, Woodridge, Va.: Boh re. 4599 Channing, Dayton 45416, east central manager; Robert Young, 1874 Stockton Dr., Northfield, tll., west central manager; City, Mo. 64145, south central; Fred bs, 3330 Stovall, Irving, Tex. 75061, southwestern; Tom Jennings, 13052 Raymer, No. Hollywoo Calif., 91609, western with assistant Loren Wiley, 1972 San Carlos, San Carlos, Calif. 94070.

Hear Muffs announced four reps at CES; Needle Associates, 42 Swco Briar Dr., Clark, N.J. 07066; George Petitt Co., 6332 Roosevelt Rd., Oak Park, Ill. 60304; C. V. Associates, 135 Franklin, Arlington, Mass 02174: and AB&T Sales Corp., Box 4, 18114 Hillcrest, Olney, Md. 20832

Howard O. Roach, 3500 W. 75th, Prairie Village, Kan. 66208, is very excited about the Lear Jet road proexcited about the Lear Jet road pro-motion which he will participate in soon. He was at CES along with Bill Batt, Balt & Associates, 8434 Meadow Lane, Leewood, Kan. 66028, who is lining up about four companies after recuperating from a knee operation. Ball was a guest of Rep Rap columnist Earl Palge and said he reads the column each week-do you? Send items to Earl Paige, Billboard, 150 N. Wacker Dr., Chicago, Ill. 60606.

Tape Care Accessories Abound

tronics Show with 8-track and cassette head cleaners tane care kits, dust shields and aerosol head cleaners

Tane Services, Inc., of Pennsauken, N.J. has available a total maintenance kit in one package, according to Mike Mulcahy, sales service manager for the company.

"The Pinball in ten seconds," said Mulcahy, "cleans the head, cleans the capstan, checks the track switch mecha-nism and demagnetizes the machine head." The Pinball is blister nacked and retails for \$4.95. Tape Services also offers the Lulu, a double header 8-track capstan cleane which replaces the "beep" with a novel soundtrack of a sensuous woman. Lulu can be bought for \$3.98 and is

Software Key to Video Systems

most subdued video panel told its audience at a June 12 seminar on New Directions In Vide held here as part of the CES Show, that lower costs in videocassette equipment, and larger and more attractive program catalogs, will play a major role in wooing the consumer

market now being sought by the manufacturers of several systems. The panel, operating without rep-sentation from any of the video disk systems, comprised Gordon Bricker, RCA SelectaVision Products. Donald Johnson, Cartridge Television, Inc., Dick O'Brion, Sony Corp. of America, Al Barshop, Panc, Eric Yavitz, Eastman Kodak, and L.R. Jesuele, EVR Systems, Inc.

and L.R. Jesuele, EVR Systems, Inc.
Al Barshop, whose company was
just one of two showing videocassette equipment at the CES this
year, said the concept of videocassette systems must be described as an evolution rather than a revolution, and, he added, until prices become a reality, and systems become more lightweight and compact, the

evolutionary process will be slow. Barshop reiterated that although

ment available in both 1/2 inch and 3/4 inch formats, there were still no immediate plans to go to the consumer.
"We will," he said, "continue to concentrate our efforts on the institutional and business markets to which we have been successfully selling."

Richard O'Brion of Sony also joined Barshop in saving that although he saw a viable consumer market coming it was in his oninion still several years away. Sony's U-Matic videocassette system has been making waves in the industrial and institutional markets ever since its

introduction to this country, and O'Brion emphasized this point by saying that at this point, 60 percent ny's videocassette system sales was to business and industry, with most of the rest to education Eric Yavitz of Eastman Kodak

whose company recently held a successful demonstration of an 8mm videocassette system, also said that initial sales thrust of the \$1.195 unit will be to the educational and industrial markets He confessed that the consumer

market was tempting, but stressed that until Kodak could set a more attractive price on the system it will not go to the consumer

Despite his company's decision er. Yavitz urged distributors and dealers not to wait for the ultimate system to be developed before taking a plunge, but to begin getting their feet wet now

Don Johnson of Cartridge Television, Inc. whose Cartrivision sysmarketing difficulty, admitted that his company was taking its licks, and charged that many of the problems ntered with the marketing of the Cartrivision system, were due to lack of knowledge of the system on the part of the distributor, dealer and consumer

This lack of knowledge," be said, has brought with it fear, and fear has resulted in a lack of demonstra tions." Echoing Yavitz' words, Johnson said the only way one can find out about videocassettes is by eetting ones feet wet.

"Demonstrations will sell ma-chines," he stressed. Johnson said that it was with this belief that CTI mounted its now well-known California showcase, which brought together packages of hardware and software in a total, all-out demonstration drive, designed not only to acquaint people with the system, but

to sell units as well. "This strategy," said Johnson, "is working In the few weeks since it has been in operation, we have seen a noticeable improvement in acceptance of the system, and have since expanded the operation to include both northern and southern Califor-

the Cartrivision stand-alone player, which, when it does come to market. will carry a price tag of about \$795, is cost viable, and will further boost CTI's stakes in the videocassette race. He re-emphasized that his company firmly believed in the consumer marketolace, and that in the coming weeks and months will be orking doubly hard to increase the viability of this market.

aware of the electret technology.

The headphones use a permanently charged electret dia-phragm. Its performance was comed to the electrostatic, but it does not require a separate power supply, and can be manufactured at a much

The major problem of the electret diaphragm, that it loses its charge under high heat and humidity conditions, is circumvented, according ditions, is circumvented, according to manufacturers, by using a rela-tively inert material with a high melting point. Usual materials in-clude Mylar, Teflon and Capton which is heated to just below melting point, usually 425° to 1200°F., and then placed in an electromagneti field to polarize the positive and negative charges.

Loss of charge, or bleeding, was rated by a Telephonics physicist at 5 percent, with a stabilization of 95 ercent. The life of the charge is still under question, although General Radio who, with Bell Labs, are the main researchers in electret technology, has calculated it as 10,000 years, according to the Telephonics expert. The electret headph quires an impedance matching adapter to boost voltage.

Doubt

While some manufacturers were unaware of the electret technology others, like Koss are working with the idea but expressed doubt about the reliability at this time. Companies showing electret headphones included Panasonic, Rystl, Tele-phonics and Audio-Technica.

Telephonics, a division of Instru nent Systems Corp., Huntington, N.Y., included an electret model TEH-26 in their first headphone line introduced at the CES. The model has a frequency range of 68-24,000 Hz, and a distortion rate of 0.2 per-JUNE 23, 1973, BILLBOARD

Electret—Headphone Technology Advancing cent, measured at 115dB SPL. The unit, with ElectroPac adapter, lists for \$94

Other Telephonics headphones include the electrostatic TCH-26, with a \$90.50 list price. The Electro-Pac adapter has a switch for headquadrasonic model, TOH-32, has an optional 360° balance control, and lists at \$48. The controller wand is an additional \$30. Frequency response on this unit is 2-20,000 Hz. One model not available for the show is the TDH-14 dynamic stereo headphone with separate woofer and tweeter in each earpiece. Three other stereo headphones listing from \$10.50 to \$40 round out the new line. New Brands

Several other companies have en tered the headphone field and were introducing their lines at the CES. ma Manufacturing, a division of Pickwick International, displayed a new line of five stereo models raneing in price from \$6.95 to \$39.95 and evolved from the low end poly propylene design to a deluxe pad model with separate mylar woofer and tweeter, individual slide volume controls, 20-foot coiled cord and dust-free storage bag.

Pfanstiehl has moved into the lower end market with a new line of Echo headphones. Top of the line is a quadrasonic model HS-4000 list-ing at \$59.95. A wind-up reel that s is the feature of stereo model HS-2000D, which also has slide volume controls. A lap-held control box with individual volume controls and stereo/mono switch is the feature of tereo model HS-300J listing at \$10.05 Rystl introduced an electret

model, the Electro 3000, with transformers built into the earpieces, re-quiring no supplemental unit. The

headphone and vinyl carrying case weighs 4.18 lbs. and lists for \$49.95. Frequency response range is 15-23,000 Hz.

Manufacturers are following up on a trend set last year for light-weight headphones. Scintrex introduced the Supra, weighing 6.5 ces including the 10-foot of cord. The unit has foam earpads and an adjustable headband, and lists at \$39.95. Mura Corp. introduced a complete line of three stereo and two quadrasonic headphones, each weighing only 8 ounces, and ranging in price from \$37.95 to \$59.95. The Koss Travler which folds into a com pact unit for easy portability, weighs only 9 ounces, and lists at \$29.95.

Audio-Technica, a division of Teledyne and another new entrant in the headphone market, has elimi-nated the closed back earpiece by ing a fine mesh screen, and as a rethe three dynamic models weigh only 6.3 ounces. List is \$39.95 9.95. Audio-Technica also troduced an electret model, the AT-706. with a frequency response of 10-22,000 Hz. The unit weighs 10.3 ounces and lists for \$129.95, including the impedance adapter. All lio-Technica headphones carry a one-year warranty

Car Stereo

 Continued from page 68 packaging, using clear film to com-

expose the entire speaker kit. pletely expose the entire speaker kit. Sparkomatic was plugging its 16ounce magnet size speakers with the phrase, "Pound of Sound." An example is the SK 6916 in mas ton of six at suggested list of \$55.68.

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TELL REP, MFR. ROLE

CHICAGO-The first Consumer Electronics Show conference with CHICAGO— The tirst Consumer Electronics Show conference with distribution as a topic found Ray Ward of Shure Brothers saying it was the manufacturer's duty to deliver a good product. "At Shure." he pointed out, "we never refer a consumer back to a dealer or rep if he has a problem. We back up our product 100 percent." Jack Berman of the Jack Berman Co. Inc., in Los Angeles believes that it is the rep's job to set up operative and functional warranty stations. "Too many stations treat customers badly," he said. "Thus, the consumer blames the dealer for selling him a poor product and damns the manufacturer for producing it."

"It's the retailer's responsibility to force the manufacturer to produce a good product. The majority of retailers I talk to are concerned with profit margins and how soon we can deliver the product. It's quality seems to be their last thought," spoke Clifford Branch of Stereo West in California. Branch also noted the vast youth apppeal in consumer electronics but felt that on the whole they tend to distrust the hype given products and the salesmen selling them.

"Honesty and straightforwardness is what young people look for in a manufacturer today," he said. "Too many audio dealers are selling separate components to these kids when most are interested in good qualtiy music systems. A more personal approach is the key to good

The conference was co-sponsored by the EIA/Consumer Electronics Group and the Electronic Representatives Association (ERA). The ses-sion was moderated by Raymond J. Hall, executive vice president of



It is if it's in Billboard. Okay, Billboard is the number one music newsweekly, but there's a lot of key manufacturers and marketers of home entertainment product - hardware, software and accessories - who are cashing in on the impact that Billboard carries in the world of consumer electronics.

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Tape Care Accessories Abound

tape

The company markets cleaning and lubricating kits, aerosol tape player cleaners, dust clips and test cartridges. Tape Services handles a complete line of blank cartridge

From Longines Symphonette comes a professional 4-way head cleaner kit which is non-abrasive and takes 10 seconds to use. It incorporates a track-switcher and has a suggested list of \$4.99. Longines also is making available a profes-sional cassette maintenance kit featuring non-abrasive polyester fiber and sells for \$2.99. Both are blistered packed.

'O' Cleaner Lebo stocks a complete line of tape care items with an auto tape system maintenance kit for all 4track and 8-track auto units which removes dust, oxide and dirt particles from the player, selling for a suggested \$3.50. Lebo bas introd a quadraphor cartridge cleaner at \$4.95. For inexpensive tape cartridge protection, Lebo packages six dust shields which fit all 4- and 8-track cartridge tops and retails at forty-nine cents per pack. For a suggested list of \$2.98 a duo-cassette head and capstan cleaner is available. A nonabrasive cleaner is used for the transducer head and the capstan

drive shaft of a cassette player Lebo has blister packed a cassette tape splicer for \$3.95. A tape head cleaner spray sells for \$1.50 and reel holders are available at two for seventy-five cents. Lebo carries a line of splicing tape from fifty-nine to ninety-eight cents.

otan has introduced at CES a cassette tester winder which permits the testing of all new pre-recorded and blank cassettes prior to initial bility of tape jamming during recording. It can also be used as a fast winder. The 133TC has a suggested list price of \$10.95.

Cassette winders are available from Recotan with two going for seventy-five cents. These winders are inserted into the cassette sprocket to wind tape in either direc-tion to take up slack and are most valuable for tape cassette editing. Recotan markets a full line of mainenance kits, head cleaners, tape mailers, dust shields, sensing tape, storage boxes, demagnetizers, spli-cers and a novel cassette "salvage" kit. The package includes an empty cassette shell with screws, label, cassette splicing tabs and a plastic splicock to enable the user to repair fective cassettes. The kit retails for

'Q' Systems Seen Near Pop Prices

Continued from page 65

liver 28 watts peak music power. Four spherical speakers separate from the system which is equippwith a V-M automatic turntable with diamond stylus and plays all speeds. A lavender-tinted dust cover, headphone jack and switch are included. Model number is 426

A 4-Channel quadraphonic FM/ AM/FM stereo receiver with builtin SQ decoder and a choice of matching speakers and Garrard turntables from Masterwork, a product of Columbia Records, can be urchased from between \$190 and \$230 depending on the grade of the last two components. The Model 310 Series features in addition four separate pre-amplifiers and power am-plifiers, slide controls, quadraphonic headphone outputs and a black-out front panel.

Topp Topp's Juliette line has a 4-ch nel system for discrete tape play and able to reproduce matrix encoded records. The 3QM888-122, for instance, is a 4-channel AM/FM/ Multiplex unit with built-in 2-channel stereo/4-channel discrete eighttrack player and automatic turn-table with dust cover, cartridge and accessory storage compartment. The suggested retail price for this system is under \$400.

QS regular matrix is represented ui's Model MQ2000, a 4 channel stereo AM/FM receiver/ pnonograph module with a sug-gested list price of \$399.95. Built within this system are a decoder for reproducing all matrixed FM broadcasts and recordings, a synthesizer for converting any standard 2-chanist or recording to a 4-channel, an AM/ FM tuner, four power amplifiers, a Perpetuum-Eb-ner Model 2032 turntable and a Shure M75 series magnetic car-tridge. The MQ2000 delivers 75

atts IHF music power.
Panasonic's Series 44 units play discrete 4-channel sound. They can reproduce 4-channel separation from discrete 8-track tapes and every Series 44 unit is capable of playing CD-4 records. Some models are equipped with CD-4 demodulators built right in. On other units an addition of a SL-800 or SL-701 record changer with built-in demodulator is needed. Compatible turntables. demodulators and cartridges also may be accepted. Series 44 units range in suggested lists from \$179.95 to \$489.95.

A 4-channel system with four am plifiers that plays back discrete tapes, SQ recordings and matrix 4channel stereo from any 2-channel source is available from Sanyo as the DXT5489. It features a new visual 4channel spatial control—a "radar screen" for precisely setting optimum listening conditions and a spherical station tuner. Besides a 2/4-channel 8 track deck, it has a deluxe automatic Garrard cha with four Sanyo high fidelity SX 150 three way, acoustic suspension speakers. Suggested list price for the DXT5489 is \$349.95.

Westbury Westbury, a division of Mercury Electronics Corp. of Mineola, N.Y is making available an AM/FM MPX Stereo with matrix decoder and is discrete 4-channel with four 18-in. speakers. It features push button selector switches, slide controls and also plays 2-channel stereo 8 tapes. Selling for a suggested list price of \$339.95, the unit requires an turntable and CD-4 cartridge. Model is 9500A4.

Glenburn/McDonald Inc., introduced its model AT110 automa turntable utilizing a discrete 4-chan nel ceramic cartridge and CD4 demodulator, believed to be the only ceramic type currently capable of tracking discrete 4-channel records. and represents a major step in reduc-ing the cost of 4-channel disk reprotion systems.

The unit features an advanced tone arm system that utilizes a ball-race pivot, and possesses the low tracking capability necessary for 4-channel sound reproduction.

The unit was one of four new roducts introduced at the show by Glenburn. Also in the new line was the Glenburn 2110 automatic turntable module complete with base dust cover, and Shure M75 car-

The 2110 is listed at \$74, and features cue and pause control, built-in linear anti-skate, ball race pivotted tone arm, and full-size deep drawn turntable

Also unveiled was the Glenburn 1100, described as a modular turntable component furnished with deluxe ceramic cartridge/diamond stylus, base and dust cover

The 1100 is also equipped with cue and pause, and external stylus pressure controls. It also features the exclusive Glenburn Uni-Planar mechanism for smooth and quite performance. The unit carries a price tag of \$49.95.

The Glenburn 1100S incorporates the features of the 1100, but is supplied without its base and dust cover, and is designed for replacement or econom priced at \$34.50.

Also included in the new line is an 8-track stereo playback deck fear ing three-stage preamp with 750 mV output, integrated program mechanism with vertical head movement to assure positive contact with the tape head. It is priced at \$49.95.

Retailers Plug Service · Continued from page 68

ulate their interest through modern management practices

Rose gave his firm as an example of using the warehouse show and service center as an added plus in creating a prestigious image "Our rehouse floors are polished daily, and everything is clean and neat. Customers walk past a glass-enclosed area, where uniformed tech nicians repair products, to reach the showroom. The customers see our service department and don't have to wonder if we do it or not."

Regarding many manufacturers' ecision to extend warranties from three months to one year, Rose said, "It's just as easy to sell a two-year extension warrantee policy as it was to sell a 9 month extension. In fact, I'm making money on it." Buying

Independents were urged to comto buy certain products in bulk, then distribute among themselves for cutrate prices to come closer to the mass merchandisers pay.

On the question of introducing new types of products, the retailers said, "Leave it to the large buyer who has money to throw away." Sears initiated a major campaign Rice commented, "An independent would have been ruined by such a Rice con

flop."
The consensus was that if the independent wants to experiment, let him first be sure of himself and his convictions, his business, and that if a success, it will be worth his time and effort.

Finally, the old adage, "the customer is always right, even when dead wrong," was repeated. This is high priority to the dealer who relies on customer reneats and passing ng the good word. "The mass merchandi er, in most cases, doesn't care about the customer, and we must take advantage of that to build our sales," ended Rose.

JUNE 23, 1973, BILLBOARD

International News

IFPI Meet to Hear Of Gains vs. Piracy

Continued from page 1
against unauthorized duplication,
has been rapid, reflecting both the
urgency of the problem and the initiative of the IFP1 which, by diplomatic standards, has worked wonders in baving the Convention
contributed within three ways of it.

operational within three years of it first being mooted at IMIC 3 in Montreux.

The Convention came into effect in April and so far has been ratified or acceded to by Argentina, Fiji. Finland, France, Sweden and the U.K. It is anticipated that by the end of the year, a further 10 governments, among them West Germany, Demnark U.S. Razil and Mexico

Denmark, U.S., Brazil and Mexico will have confirmed the Convention. Particularly heartening, from the FPF1 spoint of view, is the support being given by Iran. In the past, the country has become known as one of the world's main centers of pirated recordings and with a law now on its way towards the statute book it is obvious that Iran is serious in giving a lead towards stamping out the problem in the Middle East.

Copyright Law
Latest news received at the IFPI's
London headquarters is that Iran intends to institute a general copyright
law which will not only cover piracy,
but also protect all aspects of musical works. His expected that Iran will
be ready to ratify both the Geneva
tember when the country plays host
to the International Copyright Conference in Teheran.
Also moving shead are the IFPI's

Also moving ahead are the IPPI's efforts to have records recognized as cultural materials, thus giving them equal status with books, films and manuscripts, which includes sheet music.

The drive to improve the cultural studieg of records began at the IFPI council meeting in Rome two years ago. A farth resolution, record adopted by European member adopted by European member countries at UNISSCO meeting in to be approved internationally at the UNISSCO general conference in Paris in October, However, following opposition from African and nomice grounds, the resolution co-sponsored by 24 countries, was withdrawn.

From the Music Capitals of the World

WARSAW

The jury of the International Composing Competition has been holding meetings in Monte Carlo and has selected Polish composer Romuald Twardowski as the first and only prize winner. He receives 20,000 francs for his opera, "Lord

only prize winner. He received a 20,000 frances for his opera, "Lord Jim," a musical drama in two acts based on the Joseph Conrad novel. The competition for the Prince Peter de Monaco prize has been held since 1966. It was founded by Prince Rainier II of Monaco to commemorate his father. Julian Luciuk re-

rate his father. Julian Luciuk received an honorary mention for his opera ballet, "Love of Orpheus." The Paradox group, who have won prizes at a few international fesBut despite this setback, a further attempt to have the principle adopted will take place at an intergovernment conference in Geneva in October.

Efforts will be made then to extend the provision of the Florence and Beirint Agreements—which covers such matter as the non-disposition of customs duty, quantitive restrictions or import licenses on books, periodicals, newspapers, numatiney materials to include sound recordings. An extension of the two Agreements is regarded as being more likely than amendments of ganing approval because it will allow aignatories to contract out of ranking the clustom referring to

"Recognition of the principle that sound recording are cultural materials thus giving them equal status with books and films, is vital for the image of the recording industry. It will overcome the tendency among governments to think of music and records as being inferior in terms of cultural importance," commented Gillian Davies, the IFPI official concerned with the campaign.

Maigret Gets Head Post of New Co.

PARIS—Georges Meyerstein-Maigret, former president of Phonogram France, bas been named president of the newly-formed company, S.A. Polygram, France. Polygram is a holding company

Polygram is a holding company created 10 years ago by Philips Eindboven and Siemens Hunich to control the record and publishing activities of Polydor and Phonogram. Chappells and Intersong. Following the success of the Polygram operation, which has headquarters in Baarn, Holland and

Hamburg, it has been decided to create analagous organisations in other major countries and Polygram France is the first of these. Polygram France embraces Phonogram and Polydor; the CIDIS

Phonogram and Polydor; the CIDIS recording studios, factories and distribution organisation; TELECIP, an organisation (TELECIP, an organisation devoted to the production and international distributions of cinema and television film; DMS-Polymedia, which handles distributions of magnetic tape and video recordings; and Intersongary Tutti and Chappell S.A., which are the group's music publishing interests in France.

Metronome Looks For Expansion

ZURICH-Metronome, the Zunich-based company which took over distribution of the Italian Ricordi label for Switzerland earlier this year, is now looking for other pop labels to handle.

Metronome was only launched wo years ago but already has captured distribution rights to such labels as CTI, Transatlantic, Hallmark and Brain. Apart from its distribution activities, Metronome also has its own Top-Disc label and produces cassettes and cartridges.

The company's promotional push this year has been boosted by the arrival of new promotion manager Kurt Weill, a trombonist and bandleader for the past 16 years. Cassette Mart in Germany Up 50%: Polydor's Waldenburger

HAMBURG—In Germany the growth rate of the cassette market has come up to all expectations, according to Helmer Waldenburger, tape marketing manager of Polydor. Waldenburger pointed out that in Germany in 1912 the cassette mar-

tape marketing manager of Polydor. Walterhusger pointed out that Germany in 1972 the cassette market increased by nearly 50 percent. This is a remarkable increase," he said, "especially when taking into consideration that part of the industry, in particular large parts of the trade, still does not do enough for the development of this young, modern sound-care.

"Similar growth rates were also seen as year in many other European countries. In other parts of the world the development of the cassette business differed from country to country. In many overseas counries the carridge still dominates the tape business. But even here the growth rates of cassettes are often higher than those for carridges. In Japan the 8-frack business even

higher than those for cartridges. In Japan the B-rack business even sugnated last year, whereas there was further growth of cassetter—although to a much more moderate extent than in Europer. In Eu

A large amount of interesting new cassene equipment has been introduced in Japan over the last year, some representing new technical developments and others high quality equipment. When I vasted Japan last year I noted that Japanese hard-intensively has before on the development of high quality cassette equipment, which in future will probably increasingly dislodge the customary ret-hor-tell uper record-ers in the medium price class as bas alteraly happened with lower price when Japanese and the properties of t

affeary insplants.

open real tape recorders high quality casettle equipment, which is also backed by the European hardware industry, should also have a very factorable effect on the future cassette business. In the software field, Japanese competition in European countries is only noticeable in the blant seasette business, particularly in the except business, particularly in the pan does not have any influence on the European perrecorded cassette.

market. "People make the mistake of believing that the compact-cassettesystem, developed by Philips has already made the running the USA. Cassette business is increasing but the cartridge still dominates. About 90 percent of the soul tapp business to be present of the country of the than 70 percent of the world cartridge business is done in the USA-though this share can be expected to decrease in coming years, even by 1975 it is likely that two-thirds of the total cartridge business will be done

"Europe has already taken the lead in the cassette market. It is estimated that in the last year more than 40 percent of all cassettes in the world were sold in Europe and our market research people forecast this will grow to 50 percent by 1975. Budget Business "Budget assette business became

"Budget cassette business became more active in Germany last year, especially in department stores, supermarkets and similar sales outlets. This same trend exists in other European countries, although the importance of budget line cassettes varies greatly. However, this has no influence on the cassette business in the higher and meditar; rice catterpoints, for there are still eye cat num-

ber of consumers who prefer high priced repertoire with top artists. Other consumer groups lay less stress on repertoire and just want to buy some music.

"It is for these groups that the cheaper cassertic offers are intended. Low price product, such as we have here in Germany, is not of any great importance on the US market. In a country such as the USA, where cutprice sales and special discount offers as part of a much tougher competition are part of the everyday scene, there is instead a tendency to feature top stars in all possible special offers to get the customer into

the stores. On the subject of piracy, Waldenburger said that although it had been reduced in Europe recently it been been reduced in Europe recently it to the industry in general and to the cassette business particular. However, the criminal nature of piracy was being recognized more and more by the public and the legislators. It was to be bought alsw this the assistance of the industry affected more and more liftgal operations would now belyput out of business.

Because of inadequate legisla tion, piracy is much more wide-spread in some countries outside Eupe. This is particularly true in the penalties the first indications of a reection in piracy can be seen. It is also a serious problem in certain Asian countries and most countries bordering on the Mediterranean. Is many countries the pirates have a completely free hand. During a visit to Indonesia last year I discovere that virtually only cassettes and almost no records were being sold Most of the cassettes were pirated. However, there are signs that these countries will, in the foreseeable future, join the international agreeon the protection of copyright

so that stable conditions may be obtained after some time."

In assessing the cassette business one had to take into account there, as well as on the hardware side, one was dealing with new dynamic products which were still being constantly improved technically, said Waldenburger.

"In its marketing strategy, the bardware industry—on which we in the cassette business are very dependent—first concentrated on the lower and medium-price products in order to build up a mass market for who was a successful, by and large.

"Now the hardware industry is engaged in bringing out more higher quality and more expensive equipment—the so-called stereo home docks—in the medium and higher price ranges, and some of them already have hi-fi reproduction qualities. The quality of the cassette has

prove still further in the future.

"Combined offers by equipment manufacturers and eassette manufacturers are most convincing to the consumer. For this reason I especially encourage such marketing partnerships between hardware and cassette manufacturers, not just in Germany but internationally. Our company has achieved some very satisfactory and encouraging results.

been constantly improving at the same time and will certainly im-

"I regard the international development of the cassette business very formation in the hardware position of the cassette business with the case of the

Horslips Ink With Atlantic DUBLIN-The Celtic rock group

Horsilps, have signed a three year contract with Adantic Manager Milchael Deeny was in New York for four days to set up the deal. It involves the release of the quintet's disks in the U.S. and countries other than Ireland and the U.K. In Ireland, Horsilps records are issued on their own Oats label and they are distributed in the U.K. by RCA. Said Deeny: "The most difficult

part of the negotiations was persuading Atlantic to pay for the very elaborate 12-page octagonal sleeve of our first album, "Happy to Meet ... Sorry to Part," which was designed by Charles O'Connor of Hnr-

signed by Charles O'Connor of Harstips. However, they have agreed to use this sleeve. The album will be issued in the U.S. in July. Horslips first single there will be "The High Heel," which is the B side of their latest Irisb hit, "Dearg Doom" (Red

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International News

Kraul Exits Metronome —Post Given to Weber

HAMBURG-Metronome managing director, Leif Kraul, has announced that he will give the directorship of the Hamburg firm to Dr. Gerhard Weber on July 1. Twelve years ago, on his 33rd birthday, Kraul said that he would retire on July 14, 1973, his 45th birthday. He resignation comes just 13 days ear-

Kraul said that he is leaving Metronome for private business reasons. He will remain in Hamburg but will devote himself more to his pressing factory in Lansburg and to activities in his native Denmark. Kraul has headed Metronome for 17 years. He has built it up from a relatively unimportant concern to a leading company in Germany.

company in cermany.

He and his team created the soul movement in Germany, discovered progressive music for the German market and built up artists such as Siw Malmkvist and Mircille Mathleu. He is one of the first senior members of the IFPI and of the German Record Industry Federation, of which he is still chairman.

which he is still chairman.

On leaving Metronome, Kraul said: "One can expect a good rate of growth for the second half of the year." His reasons for this are probably the newly engaged artists Erik Silvester and Dorth. Deodato has also brought success to Metronome

with "Also Sprach Zarathustra."
Weber also has an optimistic view of the future. He said, "We have a new concept which is already having effect, a powerfu! sales team, a recording team which is system-

atically building up a repertoire and a new promotion department." Kraul still maintains a 5 percent interest in Metronome (which is 25 percent owned by Deutsche Grammophon) and also has an interest in the Dutch company which owns 50 percent of the German community of the still of the still of the still owns 50 percent of the German community of the still owns 50 percent owns 50 percent of the German community of the still owns 50 percent owns 50 per



GEORGES MEYERSTEIN MAIGRET, right, hands over to his successor as President Directeur General of Phonogram, France, Louis Hazan, following Meyerstein Maigret's appointment as president of S.A. Polygram, France. Hazan was previously director-general and administrator of Phonogram.

__From the Music Capitals of the World

tivals, took first prize at the Fifth International Jazz Festival in Dunkirk. The group competed against musicians from Denmark, Britain, Czechoslovakia, France, and Bej gium. Paradox guitarist. Slawemir Piwowar, was awarded first prize in the category of soloist-instrumentalDUBLIN
EMI issued a maxi-ingle by the
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Included at the Knoke Festival. The
Pattersons Latest single is "I'll Were
Deading," (Roylor), written by
Dand Mikhael O'Dowd, Polykor' also
issued Int Whitcom's Embed; and
refessed "Pare Gold on EMI," a 20refessed "Pare Gold on EMI," a 20refessed "Pare Gold on EMI," a 20refessed "Pare Gold on EMI," a 20Track composite about that include
the Foor Toys" "Keeper of the
Through the Windows," Madis.

"Cray" and Irish singer Kenny's "Teleant of Stone." Road McKleen appeared in concert at the Gaistry Theater. The show was arranged after he had been took that houndeds were unread way after his Dublin concert at the same venue last year was add out... Sean OS«, who had a big his last year with "The Mannebester Rambor", has signed with the state of the Rea-OSullivan theatrical agency, which started about 18 months ago.

... Rodeo is a new country-rock band consisting of three Irishmen, two Scotsmen and an Englishman... Danny Doyle's "A Daisy a Day" entered the chart at 7, Horsilps' "Dearg Doom" at 11, and Dickie Rock's "The Last Waltz' (not to be confused with the Engelbert Humnerellack dict; at 15. lead singer of the Plainsman from Dermot Hegarty, who is leaving the showhand scene to concentrate on cabaret. Harkin debuts with "It's Not Love." ... Canada's Carlton Showband will visit Ireland during October to film a television special for showing on St. Patrick's Day 1974, Members of the band are from Derry, Galway, Fermanagh, Waterford and Wicklow, and there will be filming in these areas. . . . Besides the original Donna Fargo disc, there are local covers of "Funny Face" by Roly Daniels and Green County and Peter Roddy and the Trend. . . . Kelly's latest album is "Wait Till They Change the Backdrop' (RCA) and his new single is "I et the People Stay." ... Polydor is planning to issue the first-ever single by Clonmel, County Tipperary-born tenor has a new album, "My Dear Native Land" (Philips), which includes "Lark in the Clear Air," "The Stuttering Lovers," "The West's Awake" and "Believe Me. If All Those Endearing Young Charms." He will be seen shortly on RTE Television in a series of four half-hour

Poyldor has changed its working hours to give the staff an extra half-hour of summer sunshine. The new times of arrival and departure are \$3.00 a.m. and 5 p.m. Said general manager John Woods: "It should help the trade, too, because it gives the staff an hour extra in the earlier part of the day to process orders."

programs

KEN STEWART
(Continued on page 74)

DATE: NOW & IN THE FUTURE

FROM: Bobby Weiss/ONE WORLD OF MUSIC

TO: All Record Companies & Music Publishers in the U.S.A. and Around the World

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British Decca Into 'Q' Tape Market

end of this month will become the latest U.K. major record company to move into the quadraphonic car-tridge market with the release of six titles from the 4-channel catalog of London, Decca's U.S. subsidiary.

The tapes are: "Sousa Marches" the Grenadier Guards; Chacksfield Plays Bacharach" by Frank Chacksfield and his Orche tra; "This Is My World" by Ed-mundo Ros and his Orchestra; "Quadraphonic World Of Phase 4" various artists; "Annunzio Paolo antovani"; "The Seventh Mantovani":

Sojourn" by the Moody Blues. All the cartridges are priced at \$7.04 with the exception of the Moody Blues item which will retail for \$8.22.

Graham Smith, Decca's tape m keting manager, told Billboard that the firm plans to make other items

available in this country and that when the quadraphonic market grows to a significant size, Decca ill start producing its own 4-chan nel tapes at its Bridgenorth, Shrop-

shire, duplicating plant. He added: "We are viewing this release as a test so that we can a at first hand what sort of market there is for 4-channel cartridges,

how often we should make quadraphonic releases and what sort of mu sic 4-channel buyers want issued. Other major firms currently releasing 4-channel cartridges include EMI, Pye, through its Precision sub-sidiary, CBS and RCA.

Although the release of the car-tridges finally indicates some form mitment to the 4-channel market by Decca, the company appears to be no nearer making a decision over which quadraphonic system it is going to adopt for records.

Finnish Record Co. **Opens Retail Store** HELSINKI-Love Records, one

has opened its own retail store in the heart of this city. The store is offermainly domestic and importer

"We have dreamed about our own store ever since the company was established in 1966 because major distributors boycotted us and we had a hard time trying to find suitable outlets," Love general manager Atte Blom told Billboard, "However, at present we have no intention of pening additional stores. We leave that to companies like Musikki Fazer, PSO and Westerlund, who al-

Love Records product is no longer oycotted nowadays. There are t Love singles in the local top 30, Reeling And Rocking by Rauli "Badding" Somerjoki and Crocodile Rock by Muska, both giving an additional boost to the rock'n'roll re-

link with the British label Charisma which will release Jim Pembroke's LP Wicked Ivory and the new Wigwam album there. Love's best selling act, Tasavallan Presidentti, is being handled by EMI in Britain whil Sonet retains rights for Sweden.

RAHA, Finnish Agency, Income 21 Mil in '72

HFI SINKI - Raha - automaat tiyhdista, the Parliament-controlled organization established to raise charity income by maintaining jukebox, roulette and money-prize pajazzo game operations, had a tur over of 83 million Finnmark (\$21

million) in 1972. About 80 percent of this derived from the pajazzo game, which is played with 20 or 50 penny coins. The rest came from jukebox operations (15 percent) and roulette (five percent). RAHA bas some 5,000 paazzos, 2,100 jukeboxes (out of the finnish total of 3,200) and 70 rou-

The net income of RAHA which employs I 000 part-time field agents and a full-time staff of 100 at its Helsinki headquarters, was 51 million Finnmark (\$13 million) last year. All this amount has now been distrib uted to over 300 foundations and communities associated with public bealth service, handicapped people, pensioners, youth education and similar organisations.

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From the Music Capitals of the World_

TOKYO Diana Ross will give her first Ja-pan performances June 29 in Tokyo and July 4 in October 1997 in Tokyo aly 4 in Osaka, again in Tokyo July 5-6, according to Kyodo. The Ventures will be performing in eight se cities July 1-28 while, Mel Taylor and His Dynam-les appear in Tokyo July 24, at which the ex-member of the Ventures will introduce his new group according to Toa Attractions. ... Noboru Takamiya succeeded Yauke Suga as president of Toshiba Musical Industries, Ltd. following a eting of the Toshiba-EMI/Capi

oint venture's stockholders May 30. It was formally announced in Tokyo June 1, Osaka June 4 and Nagoya June 5. Suga, who becomes adviser to the company after his retire-ment, was awarded the third Order of the Sacred Treasure on the Em peror's Birthday, April 29, for his contributions to the Japanese elecmiya and Suga, accompanied by Robert Ascott, resident EMI representative in Japan, and Kiyoshi Kato, representing TMI's international a&r department, visited EMI headquarters in London and Capitol in Hollywood during their overseas business tour May 6-20. overseas business four may 6-20.
Kuno von Einem, Japan representative, Polydor International, and
Walter Mueller, deputy chairman,
Nippon Siemens, have been appointed as directors of Polydor K.K.

... Humble Pie gave four perform-ances May 12-16 on its first Japan our. The male vocal quartet shares billings with The Blackberries girl vocal trio. Both A&M recording groups were promoted by Udo Art-

Five performances of "CTI lazz in Japan" are scheduled Aug. 1-6, set by producer Creed Taylor ac-cording to the Ai Music promotion ... Yutaka Ando, president of the Japan Phonograph Record and eas stations throughout the try that pre-recorded stereo 8 cartridge tapes not bearing the JASRAC and/or Folster copyright stickers are suspected by the association of being counterfeits.

Climax of the 2nd FM Festival held last month was at the '73 Audio Show May 25-30 which featured Japanese pop, folk and jazz talent hosted by Celia Panl. The Andy WII-Hams shows at the 11,000-seat Nip-pon Budokan May 8 and May 18 Channel 12 Tokyo's 10th anniver-

CBS/Sony recording artist Ta-kuro Yoshida admitted June 3 that he had assaulted a collegiate May 19 but denied that he had attempted to rape the student's girl friend. Yo-shida's lawyer said that a suit would be filed against the girl for "false ac-cusation" following her retraction of a rape charge. . . . Warner-Pioneer, a rape charge. . . . Warner-Pioneer now a member of the WEA Group will also distribute Nonesuch recordings in Japan, possibly by the end of this year, says Jushiro Matsuda, managing director of the joint HIDEO ECUCHI BELGRADE

Most votes at this year's "Belgrade Spring" song competition went to 'Kad Bih Znao Da Je Sama" (When Knew That She's Alone) by B Blzetic and sung by Miki Jevremovie. It is already issued as a single by RTB production together with oth 21 festival songs. . Jugoton will issue a complete set of Beatles record-ings on albums bere. . . There are some changes among record com-panies in Yugoslavia. Owing to fi-

nancial difficulties Recorad disk is not operating any more, and the lija pressing plant was added to RTB production. . . . Because of currency revaluations and additional luxury tax imported albums are now selling for about \$9.00 per copy. . . . Pop trio Yu Grupa spent a day in a London recording studio. It was a trial recording session with all expenses paid by CBS and the result was very favorable. After finishing the English lyrics for their material an album will be released on the British market. BORJAN KOSTIC STOCKHOLM

Family Four, who were Sweden's representatives in the Eurovision Song Festival in 1971 and 1972. have been signed by RCA.... While recently touring Sweden, New World were presented with silver disk awards for their singles of awares for their singles of "Tom Tom Turnaround" and "Sister Jane." ... Metronome has signed Gosta Linderholm, and will release his first solo album later this year. Dutch duo Mac and Katie Kiss

oon are touring Sweden this month. Metronome's Siw Malmkvist appeared in the German TV show S dio B on June 8, and her new single sung in German will soon be released in that country.... Philips act Glenmarks have been awarded a gold disk for their self-named album. ... Phonogram will issue Sweet Wine's single "Hideaway" in Britain to coincide with their tour there beginning at the end of this

Paul Simon's new single ' dacbrome" on CBS has been banned by Radio Sweden. . . . Polar's hit act Bjorn and Benny, Ag-netha and Anni-Frid visited Holland for a TV show as their single "Ring, Ring" started selling strongly in that country.... Philips studio chief Owe Skiold has been named president of Phonogram AB in Stockholm in succession to Boo Kinnterph, who be-comes president of Lisebert AB, Gothenburg, Sweden's largest amusement park, with effect from August LEIF SCHULMAN

Heavy concentration in the field and regular singles releases aimed at the pop market are planned by Stuart Slater, the new general man-ager of Bradleys, the label offshoot of ATV Music. Slater replaces Deof ATV Music. Stater replaces De-rek Johns who has resigned from the company. First new release on Brad-leys will be issued on July 20 and will be the ATV Music production "40 Hits From the Golden Shot" by Norman Vaughan, compere of the popular TV program. . . . World-wide, the music division of the Hemdale Group, is undergoing several reorganizations, according to Pat Meehan, head of the division. Full details are to be revealed shortly alugh Meehan disclosed that he has hired attorney Jerry Rubinstein to look after the company's music in-terests in America, Rubinstein will also become a director of the NEMS agency subsidiary. Meehan will be in the U.S. soon with Hemdale boss John Daly, . . . A special promotion campaign for Del Shannon has been arranged for this week by Unite Artists. The singer is touring clubs in the north of England and making TV appearances while on Friday, a

Club in Manchester and features

Clive Kelly, who recently returned from running the Columbia

and "Hey Little Girl" as well

many of his old hits such as "Runa

SYDNEY Buster Noble is making farewell appearances before his departure to America to promote his new M7 sinnew album, "Del Shannon: Live in England," was released by UA. The was recorded live at the Princess

gles "Wild Koala Bear" and "Young Camp Stockman." ... Frankie Da-vidson's "50 Million Blowflies is set for a release in New Zealand.... M7 for a release in New Zeatand... M/ group Family, recently toured with Burt Bacharach and are set to tour with Barry Maquarie. They will pro-mote their new single "Hallaluea

as a special assistant to group direc tor records Len Wood, was last week elected chairman of the British Copyright Association of the BPI. He replaces Charles Dawson Payne He replaces Charles Dawson Payne who has retired... Alan McLachlan has joined the Pye a&r departmen to work with Robin Blanchflower. He was formerly with One Stop and Musicland record shops. Another new appointment at Pyc is that of Noel Jesuadian, who has become chief technical engineer of the recording studios. He was previously assistant technical engineer at CBS.... Due to expansion, Probe is form-

Grammophone Company in Greece, and is now working at EMI

ing its own press and promotion de-partment under the directorship of Alan James, formerly national promotions manager. Joining him as as sistant is Dee Thorn, presently in the department of WEA. John Halsell. who has been handling publicity for Probe, will continue to assist during the changeover

Bert Corri director and general manager of the EMI-owned Francis Day and Hunter company, is retiring after nearly 46 years. Corri (60), who recently renewed his service contract with the company for a fur-

ther year, will leave the firm in the near future. Corri has been advised to retire by his doctor due to recent ill health... The active Liverpool Record Retailers Committee, which was particularly vociferous when EMI abolished five percent returns, bas requested a series of meetings later this year with sales executives from all the major record comp to discuss "mutual problems." ters asking for the meetings, which will probably take place in August, September and October, bave been sent to the managing directors of all of the major companies. Of the replies received by the committee to date, all have welcomed the meet-ings. . . . Record dealers are to be informed in a mailing shortly of a new eme by CBS/WEA to restrict stock orders to a minimum of \$69.50 for record and tape product. This is an attempt by the distributors to streamline operations. Explained Ron Smith, WEA sales manager:

The main factor is that there is such a large amount of small orders coming in that the efficiency of our 24-hour service has deteriorated. We are spending so much time dealing with orders for our present min-imum of \$25 and less that we can't get out larger orders for several hundreds of dollars. CBS's new budget label will be

launched later this year, possibly in October. CBS special projects man-ager Rex Oldfield is currently pre-

paring the initial release on the label which will be backed up by a major sales campaign. . . . Capital Radio, London's forthcoming independent music station, has received its first advertising booking-from Unilever-following the announce the station's rate card. Capital has also appointed a program controller-Michael Bukht, editor of BBC TV's Apollo moonshot programs. RICHARD "PAUL" ROBSON

Billboard Hits of the World

ARGENTINA

HEARTS OF STONE-The Blue Ridge

HEARTS OF STONE—The Blue Ridge Rangers (FOR The Blue Ridge ROMP AMOUNT AND BLUE MATCHARE—Salu-MON AMOUNT AND BLUE MATCHARE—Salu-LABY BANADHA—Tony Brould (BE NAI) U CRES SEA CHICK EMMADORADA— Marcolo See Juan (Polydor) TU SAMORE SE SIM SAMGRE—Cercleiro Yuske (Philips) TE A TELLOW RIBBON ROUND THE OLE

Hightower (CBS)
QUE PASA ENTRE LOS DOS-Carlos Torres

AUSTRALIA

feek
1 TIE A YELLOW RIBBON ROUND THE OLD
OAK TREE—Dawn (Rell)
2 TWILFTN OF NEVER—Denny Ownerd

(MGM)
3 ALSO SPRACH ZARATNUSTRA-Deodelo ALSO SPRACH LANKING (CTI)
(CTI)
DAISY A DAY—Jud Strunk (MGM)
PART OF THE UNION—Strawbe (A&M)
GET DOWN—Gibert O'Sullivan (MAM)
GOOMEWINDI GREY—Tex Morton
(McMarch)

7 GONDOWINDI GIREY—Tex Morton
(Picture)
8 KILLING ME SOFTLY WITH HIS SONG—
Roberts Flock (Alteritic)
9 DON'T EXPECT ME TO 8E YOUR FRIEND—
Lobe (Philips)
10 DEAD SKUNK—Loaden Wainwright III

Ween

(Maints) OF THE HOLY-Led Zeppenn

(Maints) OF THE HOLY-Led Zeppenn

(Maints) OF Maints OF THE ONLY THE PHANO

2 DON'T SHOOT ME I'RD ONLY THE PHANO

3 DON'T SHOOT ME I'RD ONLY

4 ALADON'S ANNO-Dravid Bowes (BCA)

5 DO SECRETS—Carly Sinnon (Clastra)

6 MADE IN JAPAN—Carp Papie (Purple)

7 HOT AUGUST HOLN'T—NED Diamond (MCI

8 OOR IA LA-FASIO, "Riverse Explicit Papie)

9 WHO DO YOU THINK WE ARE—Deep

maints—Parells) HOUSES OF THE HOLY-Led Zeppeli

DENMARK

ph

HELL RAISER—The Sweet (RCA)

RING RING (Engelsk Version)—Sjoon,
Benny Agneths & Annal-Frid (Polar)
GARDEN PARTY—Rick Nelson (MCA)

RED ROSE SPEEDWAY—Paul McCarte
Wings (Parlophone) (LP)

HAPPY HAMMOND—Jeruss Last (Poly

(LP)
6 SA GAR VI TIL ENKERAL—Kety Bodge

(Sonet)
THE A YELLOW RIBBON ROUND THE OLE
OAK TREE—Down (Bell)
UNGE DAG—Gate Haenning (EMI)
POWER TO ALL OUR PRENDS—CIM
Richard (EMI)
MAMA LOO—The Les Rumphries Singers
(Decca) (LP)

WEST GERMANY

GET DOWN-Gibert O'Sullivan (MAM) GDOORYE, MY LOVE, GOODSYE-Demi

Roussos (Philips)
HELL RAISER—The Sweet (RCA)
POWER TO ALL OUR FRIENDS—CIM

(Hansa) DIE BOUZOUKI KLANG OURCH DIE

(Philips) IMA LOO...The Les Humphries Singers

HONG KONG

Richard (Columbia) 5 DER JUNGE MIT DER

1 AKAI FUSEN--*Miyoko Asada (Epic) 2 KIKEN NA FUTARI--*Kenii Sawada (Polysion)
3 AKATONBO NO LITA—*Anonessone (Aural (RCA)
THIS WORLD TODAY IS A MESS-Donna

7 SAW & NEW MODNING...The Bee Gees

7 SAW A NEW MORNING—The Bee Gees (RSO) 8 ONLY YOUR LOVE—Engelbert Numperfinck (Deca) 9 DON'T EXPECT ME TO BE YOUR FRIENO— Labo (Philips) 10 LETTER TO LUCILLE—Tern Jenes (Decas)

S RILUTSURU SERAI—"Seet Minami (CRS-Seny)

6 YOUSEI NO UTA—"Agnes Chan (Warner)

7 WAKABA NO SASAYAKI—"Mari Amachi (CBS-'Sony)

8 MORI O KAKERU KOBITOTACHI—
"Magami Assoka (Victor)

9 AINO STATT—"Geh Nereni (CBS-'Sony)

10 YUUGAO NO AME—"Masake Mori
Minemakhana)

MEXICO

VOLVEN, VOLVEN—FECONO (CBS)
TE VOY A ENSEMAR A QUERER—Mo-Torris (Pearless)
TONTO—Fina Newsrez (Pearless)
SING (Canta)—Carpenters (A&M)
ES MEJOR DECIR ADIOS—Los Fredz

NORWAY

Week

1 POWER TO ALL OUR FRIENDS—CLIF
Richard (EMI)

2 BING RING—Blorn & Benry, Agnetha &
Anstrid (Polar)

3 TU TE RECONNAUTRAS—Anne Marie David

(Eac)
TE A PELLOW RIBBON—Dave (Bel)
GET DOWN—Giber O'Sulvive (MAM)
JEG OO DU OU 11 DOG MANOE PLETE—
Wanchs Signer (Polyde)
TITTEN TEI ANDRE VON DRE—"Birght
Strom & Eight Kerlsen ork, (Polyde)
CANT REEP IT IN—Cet Stevens (Hand)
WI 10VE—Des Micchine (Wings)

(Apple)
XEM SKINNER ALLTIO DER DU HELST
VIL VAERE—"Stein ingebrigtsen (Talen

SOUTH AFRICA

CAN'T KEEP IT IN-Cat Stevens (Island)
NEVER NEVER NEVER-Shirley Bassey

NEVER NEVER NEVER—Solving Bassey
(UA)
WE GELEVE IN TOMORROW—Freedy
Revol (EMI Singuides)
McGarren (Gallo)
Mc

surtasy of "El Musica *Denotes local origin SINGLES

Neek

I DRES TU-"Mecodades (Zalira)

2 CHARLY-"San Tabarbara (EMI)

3 VELVET MORNINGS—Demos Roussos
(Philos I)

4 KILLING ME, SOFTLY WITN HIS SONG—
Roberts Flack (Hisparva)

RILLING ME. SOFTLY WITH HIS SONG— Roberts Fack (Hisparoxo) DANIEL—Elson John (EMI) LIBRE—"Nine Berson (Hoyder) GET DOWN—Glibert O'Sufivan (Columbia) LE LLAMAN JESUS:—"Raghad (Hisparox) UNA BELLA HISTORIA—Michol Fugen

(CBS) ITAHO—*La Compania (CBS)

6 MIGUEL NERMANDEZ—*Juan Manuel Serrat (Zafiro) 7 TOMMY—Some Artists (Hispaves) 8 HOUSES OF THE HOLY—Led Zeppelin

(Hispavos)
9 FOREVER & EVER—Demis Rousses (Philips-F) 10 NO SECRETS--Carly Simon Officery

Meak

THERE GOES RHYMIN'S SIMON-Poul
Seimon (CERS) (LIP)
POWER TO ALL OUR FRIENDS—CERI
Rechard (AMI)

Michard (TAMI)

Michard

NOOKLE ON A FELING—"Been Suits & Blabius (Columbia) OING DONG—"Lass Berghagen (Polydor) I AM AN ASTRONAUT—Bicky Wilde (UK) RING RING—Bjern & Benny, Agnetha & Anni-Frid (Polar) RING RING—Bjern & Benny, Agnetha & Anni-Frid (Polar) (LP)

SWITZERLAND-GERMAN

MUNICHARDONINA—Berné Curver
(Vanna)
(V

(Epic) 10 MAMA LOO-Les Numphries Singers

YUGOSLAVIA

PREDAJ SE SRCE (Giva Up Heart-Indeks (Jugoton)
2 BLING, BLINGE, BLING-Zdravko Colic

3 ETIDA-Korni Grupe (RTB) 4 NE IDI NE IDI (Don't Go)-Miso Kovac

(Suzy)
SUZANA-Pro Arts (Jugoton)
JEFIMIJA-Lutajuca SRCA (RTB)
NEVJERNA JE ONA BILA (She Was 9 SPANAJ CVIJETE MOJ (Sleep My Flower)— Muhir Palos (Jugoton) 10 TU TE RECONAITRAIS—Ann Marie David

This Neek 1 GREATEST HITS—Simon & Garlunkel

1 GREATEST HITS—Serion & Garfurskel (Surg) 2 DINEYMEN JEDNE LJUBAVI (The Disary of One Love)—Jesipa Lisac (Jugeton) 3 COCKER HAPPY—Soo Cocker (RT8) 4 MADE IN JAPAN—Deep Purple (Jugeton 5 STONEGROUND WORDS—Melania (Jugoton)

6 JA ZELIM SAMO MALO MIRA (I Wish Onl)

(Sizy)
9 OPROSTI (Forgive Me)—Bobe Stefanovic (RTB) 10 ALL TOGETHER NOW-Argent

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NAB participating companies have found it good business to employ and train a million disadvantaged persons. Why thousands of talented executives have been loaned to us by America's leading corporations.

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side of the Alliance. If we can keen kids in school they'll be less likely to fall into the continuing cycle of poverty. So we have programs to give disadvantaged youth summer and year-round employment and training, and others designed for career guidance, motivation and practical business education.

And because thousands of Vietnam-era veterans are having trouble finding jobs, we have responded to a presidential request to find jobs for hundreds of thousands of Vietnam-era With 500 full-time loaned executives

manning offices in 164 cities, we are fully committed to helping the nation solve one of its most pressing problems.

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played a remarkable capability to mobilize the American business community in response to a national problem," We have a product to sell. And programs

that make it easy to buy. Contact the National Alliance of Businessmen. Help us get our product and our country working.

The National Alliance of Businessmen.

75

The Jobs People 1730 K Street, N.W., Washington, D.C. 20006



Mean

3 SING—The Carpendiars (A.E.M)

2 THE A FYLLOW ROBBON ROUND THE OLE
OAK TREE-Dewn (Ball)

3 KELLING ME SOFTLY WITN NIS SONG—
Roberts FRECK (Alternic)

4 PARTY (A.E.M)

5 POWER TO ALL OUR FREEDOM—CHIP

6 FOWER TO ALL OUR FREEDOM—CHIP

6 FWE TIRT—Dem MicLeans (UA) JUNE 23, 1973, BILLBOARD

bum Picks

Number of LP's reviewed this week 55

LEON RUSSELL—Leon Live, Shelter STCO-8917 (Capitol). This is a spe re-record set cut at Long Beach, Calit , last year. Leon is at his spectacu bluery and gutsy, a white man singing black blues with all tha terror and distinction of the Sunday goopel pracher. His distinct piano 15ths spills over into all the tunes, driving the because band and lost strands vocality. All of Leon's best shows nones are included in the concert. There is a glory halfelujah leeling to the presentation, a hand clapping energy which flows through the music, tying all the energy tunes together. Leon is a perfect leader for all the musicians working this concert. Tha non-stop wind them up, off they go feeling makes the listener bounca up in his

Best cuts: "Stranger in a Strange Land," "Dut in the Woods."
Dealers: the packaging is spectaceler; each toldout has beautiful color photography and candid shots of all the musicians during the concert. Leon never looked

SX*1400 TRE FAMEX** STORE—Frenk, Fac. KE. 22134. (Columbia). A psycholic can have a led day with 324 by locs, which other are inhospective and probage from the can be a led day with 324 by locs, which other are inhospective from the can be a led on the can be a led on the can are inferenced. Sy inhospectify can be set the can are disk butching and do his feet as presented feethers, the best to be seen the can are disk butching and do his feet as presented feethers, the best to be seen the can are disk butching and do his feet as sections frombastly the beginn to 10 Table and the seen to be seen the case of the person of his feet and but person on 10° Table. "That below the can be also the case of the person of his feet and but person on 10° Table and the can be also the case of the person of the case of the person of the case of the person of the case of the case of the person of the case of t

Best cuts: "Qua Sera, Sera," "If it Were Left Up to Ma."

Dealers: It's been seems time since this act's last LP, so anticipation will play a a in pulling people into the store once word gets cut on the street.

AMPY PRIMARY—Framed life, No. 2, Orlands NY. 2724. Can live by cip-ping are purposed by the own have a found more of the lines in the prima-tion of the common of the common of the common of the common of the sulf person systems for the net laby are in the familiary posted that specially, relateding emercine of the efficient of behavior of the chimical posted that specially, relateding emercine of the efficient of behavior of the chimical posted to the chimical posted of the chimical posted of the chimical posted of the chimical series of the chimical posted of the chimical posted of the chimical series or chimical to steps." Our Demos from No Colliston." The in-ference of the chimical posted of the c

Dealers. While Andy hasn't been doing much in person work lately, he is still a jor draw and should be showcased properly.

MARRY MILSSON—A Little Touch of Schmillson In The Night, RCA APL 1-0097. Vocalist Nilsson has entered Gorden Jenkins world. For it is Jenkins, the veteran arranger who can make beautiful imagery through strings who has Isabioned tha

soft, lesh, beautiful setting within which Misson weaves his ballads. This LP was principally cut in London with a 39-piece orchestra of outstanding players who work well in the langeld, romantic environment. Producer Derak Taylor explains thet these evergreers were recorded because they deserve to be heard in a newly inter-pretive way. But Harry doesn't really do enything spectaculer with them. He just profive way. But Harry docent's really do csything spectacuter with them. Its just ings them incisely, cereful not to step on any of the works which have been done before him by the greatest names an music. This IF packages tegether such necessingly works as "For Man and My Gal," "It Had to Be You," "Aways," "Makin Whoopie," "You Maka Ma Lows You," "I Wonder Who's Kinsinger Her Nov." "What II O." "Westribets." "Then S II Mak." "Me I me Goes By. "They are all done somelly well

Dealers: This is a very unusual LP for Milsson and for that matter for any young, contemporary singer, But the material works and can be enjoyed for its newness."

CASUMER & WEST-Menning Servande, APO. Densiti DSS. 59141 (ARC). This rightly tippond, reductionly internal sends of planner ther for the Art's will altern from the Art's send Densiti II. P. Article set a commercial, extensing a charafter precision of Article Fred's Cultural impact as: "Name of Roch Wilbid." The writer singer producers got of a clever in-joke with AFF Riblaus." De black allows in wise doors planner articlosurity page with a storag idea or bee embedded in the gliftering production.

Best cities Besiden black materials with a reduction of the production of th

Dealers: Excellent for in-store play with a lifting varied approach that doesn't

EDWARD BEAR-Close Your Eyes, Capitol SMAS 11192. Those Canadian AM su-Extracted detail-local states yet of yet of the state of

current and competing.

Best cuts: "Close Your Eyes," "Some Sunny Day," "Fool."

Dealers: Evoy's scientology spologia on back jacket won't require equal display time from other coranizations.

BORNIE BRAMLETT—Sweet, Columbia KC 31785. Thera's somathing about 10 times more genuine about the growling and shouting of Bonnia B. than can be found in most serviving ballsy chich singers. Her minus Delaney solo album was

also recommended

PETE McCABE—The Man Who Ale The Plant, Tumbleweed TWS 105 (Famous). A soundy album with both unique and also sens wered music, such as a letter to Marilyn Monroe. est cut: "Magic Box."

THE SUTHERLAND BROTHERS & QUIVER—Lifeboot, Island SW-9326 (Capitol). In many ways, a mediocra album, but it shines musically in places and thus is lifted out of the mendane. Best cuts: "Not Fade Away," "Bock and Rell Show."

common, uspoor ST-11168. A very pretty music album with compelling lyrics in a soft, listh background. Best cuts: "Empty Without You," "Misty Morning," "Rock and Roll Idol," "Lova Hes Gone Away."

GEDRDIE-Hope You Like It, MGM SE 4903. British group axcell in the hard psuedo-psychedelic vein. Best cuts: "Natural Born Loser," "Don't Do Thet.

STANLEY STEAMER, Jolly Rogers IR 5002 (MGM). Ambibious tirst effort from group that manages to both extend and modify existing rock and jazz boundaries. Holly Yaughn sings in a clear but not overpowering volce. Best cuts: "Three Humours of

worth waiting for and with half a chance shoeld astablish her as a major single act nerelly well chosen to displey Bonnie's berserker gospel sound, with accompeniments by the encreditied by obviously all-ster instrumen

Best cuts: "Able, Qualified and Ready," "Crazy 'Bout My Baby. Dealers: Shelve some units in your Delaney & Bonnie section t

JIM GRADY, 20th Century T-418. It's nice to discover a new artist who has generic talent which stands or without any artificial additions in the studio. Grady is a streaming new socialist whose beauty of tone enables him to powerfully interped his own compositions. This IP as a conglowness effort in terms of nosts. There is country and contemporary pop in the strings and guitars. Grady himself plays a is country and contemporary pop in the strings and guitars. Gody himself plays a high possineign pass and being dust with himself in serval of the tisset. These is a bappy, leve, summary lessing to the material especiely. Then What is No Other New T. This medicates are all by lock Angeles softenes who sound the they them services when the play of the services of t

Dealers: Take a chence on this new vocalist and play this LP in store. Then show it off, it will pay off,

JOEL SREY-Live, Columbia KC 32252. There are four segments to Joef's in-person act. A Group M. Cohan medy, a "Cabaret" mediey, an Anthony Newlys mediety and some ineclateaeus difficies. This Widder-Adorist pajor generalist so at his dynamic best, betting out the resterais with joy and conviction and a rest which is refinishing. The CP is a bure carbon of with Alloppers wheney our are in the which in infeating. The LT is a Twa carbon of what happens when you are in the subsetice. There is nothing the set misses because lovel along activities on sizes. And that's what makes this LT is notice, it's all must by this it's per oil written honders onge and dearm, anney discourable drift winning an Docker for the Twin "Caberent". The Eventt Cordon Walked or Centers plays the first arrangements by Perf Matt, It's by young a found that the contraction of the Cordon Service of the entropy of by young people as well as the crosed which is tassitist with Cabes, better interactived all gate barries, by it is a party a belowment solves at works beautifully on disk (as well as on stage).

Best cuts: Cohan medley, Cabaret medley, "Lean Dn Ma."

Daalers: Jee's Academy Award and his record-breaking bistro appe have provided a built-in audience for this nighticub performance on LP.

CLAIRE HAMILL-October, Island SW-9331 (Capitol). She captivates you in the

warm surroundings of her perceptive, but revealing lyrics. Motif of the LP ranges from soft ballads to surging, throbbing rbythms. Best cuts: "Speedbreaker," an excellent version of "Baby What's Wrong (With You)" that has hit potential and warrants heavy airplay, a delt "Crying Under

Dealers: This is a new British songstress.

FRESH AIR, Columbia KC 32282. A tasty new countryish-rock group, mainly accuss tic and with othernal hermonies, somewhere between Loggins Messina and Amer ica. Best cuts: "Sometimes in the Evening." "Too Many Mernings."

RABBIT—Broken Arrows, Island SMAS-9328 (Capitol). This album has many tlavors of music without heavy overtones in any particular direction axcapt rock. Best cuts: "You'ra There Somewhere," the progressive country tunn "London Town," "Blues

LET THE COOD TIMES ROLL—Sound Track Bell 9002 (Columbia). An all-star old-is-package mith an earing, rescaline simpasts of 1950s secioculturat speeches pixu-bucktage dialogue. Parallets has documentary impact of an existanding film. Art-sist desing their standards on this twin dick set Include Little Richard, Fals Donnie, and Halayth. Shirates, Do Diddley, Chuby Chacker, S Satins, Coasters, Danny & Gill Halayth. Shirates, Do Diddley, Chuby Chacker, S Satins, Coasters, Danny &

JM POST—Rattlesnahe, Fantasy F-9425. Artist's music sets a mood that is velvall becalming, His voice is pungant and bull whereas his songs are basically thought bully melodic. Best cuts: "Janny," "The Wildman."

KEEF MARTLEY-Lancashire Heather, Deram XDES 18070 (Londos). Hartley's present band can safely be assessed as being his tightest alignment to date. His jazz and rock nocks blend well producing an album with heightaned appeal. Best cuts: "Cecles," "Action."

MARTIM MULL—And His Fabelous Ferniture in Your Living Room, Capricorn CP 0117 (Wanner Brothers), Med's occentricity eclectic with hows no secret coxes. His benevolent sabiricat dittles are performed with tongua firmly implanted in cheek. Best casts: "Martin, Loon, Ethin & John," "Dueling Tubas."

LEMMINES—Original Caster, Banana BTS 6006 (Blue Thumb, Famors). The National Lampoon Boadway satirical revus based on the open life of the Weodstock Festival has it from rementes and its sick ones alo. Dels cots: "Dissiblety Wall Stroet" (with a Bob Dylan imitation), "Highway Toes" (with a James Taylor soundaring the Caster of the Caste

HEAMNE PRIJETT—Sales Sheets. MCA.338. Directly off her smash single, Most Prustl lets base with some of blat latest restrained in relative obscurity over the years. Sha single more sones, those without by Marty Bobbles, Conevey Wirth and others, and despite her professed "housewifa socied," she is very commercial. But costs. "Levely Weener Crysis," "Your Mannory's Comit Oo," and "I've bern Wenng, To Sc Long." Dealers: The cover is bound to attract attention, with boudoir pink

THE WILBURN BROTHERS—A Partrait. MCA 2-4011. This is a double album with 22 cuts, every one of them a hit from the past. The original release dates are listed, along with the various trade awards won by the group over the years. Wilburn lans will reliab this one, because it's a full collection of the best over the years.

Country Picks

Best cuts: "Troubla's Back in Town," "Arkan Dealers: A life story in pictures and bio cont

WILLIE NELSON—Shedgun Wille Atlantic 7262. Released right after his single with the same fille, this is Willie Nelson at his narrative best, He writes and single with the lova and the host and down to earth things he feels, and he has tew peers. The numbers range from tell orchestrations with voices to just Willie and an

Best cots: "Shotgun Wille," "Sad Songs and Waltzes," "She's Not For You," "So Much to Do." Dealers: The list of musicians on the liner is impressive enough to selt any

JERRY CLOWER—Chauser Paecer, MCA 317. The very funny man from Yazon, Mis-sissippi, sever zeems to run oot of homesspun homer. He made coventy audiences laeigh and hey the last time out, and this is an extension of his other LP's. It's a soins of short stories, and will get heavy programming. Best city: Aft on about the same level.

Dealers: Just enough music to supplement the steady diet of funny tales.

FOSTER STUPES:—Price PRO 0027 (MON) Diminusture Feeter must, by new, be warry of compensors to Michael Jackson. Similarities settle, but Feeter is a level performer in his one right. Has selected energy and warmful have babed octavities on IP that will beer immediate impact. The Sylvers lamely is an all taggiffing tension of optimized size and wildly, so that their development seems to be providing MON with a season family to the Dismod Bertolers, only the emphasis or a soul music. Best cuts: "Michaelmance," More Love, "Michaelmance," "More Love," "Michaelmance," The Surgery "Michaelmance," The Surgery "Michaelmance," The Surgery Month Surgery (Month Surgery (Month Surgery Month Surgery (Month Surgery (Mon

ers. This actively performing group is steadily gaining fans.

BIG MATRELLE—The Last Of, Paramount PAS-1011 (Famous). Big May was one hell of a singer. This collection of tunes, some obviously sweetened strings as a concession to the pop market ("Tim Lost") and others which show

Soul Picks

her broad, powerful shouting ability, reflect bach on her multi talents to be what-ever the record companies wanted her to be. Maybelle Smith diad last yeer after contributing significantly of her art to the recording industry. While the music heraevent the crook companies seated for to be. Napholis Smith deal last year after contributing significantly for lest in the recording insidery. Which the music har-with is toldy worthwhite, much is isoling in term of statistical and inhorized last in on the lesses and musicials involved. So deserves better their the surface ap-proach in her material which Paramisest has given. Someone part her successing some electronic giments on the similar amount on several tracks like "Destire for "No" and "Rig Sweet Daddy". The effect is arresting, but not necessarily needed by "No" and "Rig Sweet Daddy". The effect is arresting, but not necessarily needed by a consense with such as powerful range. The label spart this material is of "like visitage" and is previously unreleased. But a lot of questions are left enanswered. Best cuts: "See See Rider," "No Better For You," "Your Turn to Cry," "Old Love Never Dies." Dealers: Historical blues bluffs will be interested in this work. An excellent color painting on the cover can be used as an arresting display.

MARY McCREARY-Butterflies in Heaven, MCA, MCA-347. Dazzling first all MART McCREART—Butterfiles in Newve, MCA, MCA-37. Dazzing first shown that sizzles, quivers and generally excess. Her amenizely fresh vocat behendags should have equal appeal to both pop and sout audiences. Songstress' respressive phrasings zer asply set off by a generous handful of littletions indemen. On hand are David T. Wilken, Masuny Lewis. Chuck Rainy etc.

Best cuts: "Mol Port," "Fesse & Bessie," "Merro."

JUNE 23, 1973, BILLBOARD

lop Album Picks Billboard's

GROVER WASHINGTON, JR.-Soul Box, Kudu KlJ-1213 (CTI). Saxoph Washington and like very talended planist Bob James, amerging on this work as like arranger for all the works, have created a solid working relationship. For James' charts are spiced with lang and zest and righteous black aye pass. This two-record set. The first for any CTI associated artist, carries more than a borful of enjoyable enoties. The iery is first rate sale improvisations by Washington on alth Japan and

seprano sax and by Eric Gale on guillar and by James on electric plano. In addition, all conducer Creed Taylor's Taylorida New York studio calls are on libe date plus 17 stringed instruments, so that the solos are undarcoaled with rich beauty, lush and romantic and very appy to take. This is fun music asserting val encouner. It's right

down the middle which means it's easy to take Best cuts: "You are the Sunshine of My Lile," "Easy Living/Ain' | Nobody's

Oesters: It is until this artist has the right touch with today's discriminating sazz lan. He is well known, as you should know, so let your customers see this line LP is avail-

Latin

also recommended

AGAPITO ZUNIGA—Recita La Huspanguera, Fraddie FR-1008. Excaltent portrayal of the Tax-Mex style of Labin music, reunchy and Juli ot life. Best cuts: "Rosita la Huspanguara" and "Volver Volver."

Bubbling Under The HOT 100

- 101-BAD WEATHER, Supremes, Motown 1225 102-LORD, MR. FORD, Merry Reed, RCL 74-0948 103-IT'S FOREYER, Eberry, Philadelphia International 73529 (Columbia) 104-3400E, 3400E, SMORE, Commander Cody & His Lost Planet Rimmen, Para

- 104—3 munic, Sounce, Sounce Companier Corp a rist List Flash rumes mount Q216

 105—UHRSSY 800ER Charlie Oseinis, Kama Sulra 576 (Buddah)

 106—109 OF THE WORLD, tyme Anderson, Columbia 4-45857

 107—BLACK BYRD, Donald Byrd, Bluender 212 (United Artists)

 108—BLAY COME BACK MOME, Eddis Kendricks, Tanale 54236 (Mctown)
- 109—THESE TON GO, Edwin Starr, Soul 351(3) (Molown)
 110—THESE TON GO, Edwin Starr, Soul 351(3) (Molown)
 110—THESE OF MINE, BN MENNE, Susses 2531 (Budsda)
 111—L-N FERENT Payed HR Malan, MCA, A0555
 112—TON CAS CALL ME BOYER, Main Ingredient, ECA 7, 40339
 112—THE MEST GOOD MORN, Johnsy Man, Ery 5-11003 (Golombin)
 114—60000 BOCK, Incredible Bloop Band, Prick 1015 (MGM)
 115—MAX CHECURO UT/SER MAX CHECURE ME, Bno Erroy, Mercury 73385

- (Phonogram) 116-GYPSY DAVY, Arlo Guthrie, Reprise 1158

- 117—JOSCOSTOR (Frend of Mars), John Say Cychill (423)
 118—SACE TRANSACT. Fin Ban, James 7333 (Frendegam)
 119—SACE TRANSACT. Fin Ban, James 7333 (Frendegam)
 119—SACE TRANSACT, Sender Salicians, Tamis SACES (Microw)
 129—SACHSHIME, March Revelory, Elbert SACES (Sacione)
 121—CPU MIL TRE (MAIL, Sender, Project 1500)
 121—CPU MIL TRE (MAIL, Sender, Project 1500)
 123—CPU MIL TRE (MAIL, SACES ACC. MIL TRANSACT, SACES TABLE SACES (Polydor)
 123—CPU MIL TRE (MAIL, ACC. MAIL, MILLER, SACES TABLE SAL (Polydor)
 123—CPUM MILLER (SACES ACC. MILLER SACES ACC. MILL

Bubbling Under The Top LP's

- 201-NILSSON, Sings Newman, RCA APO1-0203 202-EARL SCRUGGS, Dueling Banjon, Columbia C 32268 203-JOHN KAY, My Sporting Life, Qunhill GSX 50147 204-JR. WALKER & THE ALL STARS, Peace & Understandin

- 2004—IR. PRILARES BTB, MA. SINDA, FERRE WITHERS AND ASSESSED ASSESSEDADAS ASSE

- 209-SAMOT BROWN, Jack the Took, Parrot XPAS 7 1060 (London)
 210-LMRT CORTELL, The Real Energy, Yangsare VSD 79329
 211-HUBERT LIANS, Canage Had, CTO 1055
 212-Bo DROUET, London Session, Hass C 50079
 212-Bo DROUET, London Session, Hass C 50079
 212-BORNOUET, LONDON SERVICE OF SE
- ily, Polyder PO 2-300 216-GAROR SZARO, Mirrah, CTI 6026
- 217-BAR KAYS, Do You See What I See? Volt YOS 8001 (Columbia)
 218-SOROMEIN'A MUSICAL TRIBUTE, Original Cast, Warner Brothers 2WS 2705
 219-TYROME DAYS, Delar OX 75904 (Grammict)
 220-HMMY CLIFF/SOUNDTRACK, The Harder They Come, Manga SMAS 7400
- Capilol)

 221-MARSHALL TUCKER BANO, Capricers, CP 9012 (Warner Bost.)

 222-BL, THOMAS, Songs, Paramouel PAS 9052 (Famous)

 223-JOHNNY MATHIS, Killing Ms Soltly With Her Song, Calumbia KC 32258

 224-SOPT MACHINE, 6, Calumbia KC 32260

Pop album picks—titles deemed headed for a post among the first 100 places on the Top LP chart. Pop also recommended LP's are titles thought to wind up among the lower half posi-

tions. Other category LP's are deemed to break in the top and lower half of the their respective charts in a similar fashion. Review editor—File Tiesel

FM Action Picks These are the albums that have been added this past week to the nation's leading progressive stations. ALBUQUEROUE: KRST-FM. Steve Suplin CINCINNATI: WEBN-FM. Mary Decioccio PHILADELPHIA: WMMR-FM. Steve Stevens ST. LOUIS: KSHE-FM. Shelley Grafman

ALBUQUERQUE: KRS1-FM. Stowe Supilin ATLANTA: WRAS-FM. Drew Murray AUSTIN: KRMH-FM. Joe Gracey BABYLLON, N.Y.: WBAB-FM, John Vidaver BALTIMORE: WKTK-FM. Barry Richards CHICAGO: WBBM-FM, Jim Smith

ATLANTS, "Atlantis," Vertige: WVVS FM, WBUS FM
BALLIN' JACA, "Special Prints," Mercary: KRAINF FM
BALLIN' JACA, "Special Prints," Helder, Jan (Import): WFRR: FM
BALLING SUGMETHED, JACHE HAMMOND, & DR. JOHN, "Triumvirate," Columbia:
WYLO FM, WYO'S FM
LINE MINE "WIRE MIN" JACA
LINE MINE "WIRE MINE "WIRE MIN" JACA
LINE MINE "WIRE "WIRE MINE "WIRE "WIRE MINE "WIRE MINE "WIRE MINE "WIRE MINE "WIRE "WIRE MINE "WIRE "WIRE MINE "WIRE MINE "WIRE "WIRE MINE "WIRE "WIRE MINE "WIRE "WIRE MINE "WIRE "WIRE

BLUE MIRK, "Bloo Nink," MCA: WBAB-FM BONNIE BRAMLETT, "Sweet Bonnie Bramlett," Columbia: WYVS-FM, KRAC-FM, KWFM-FM, WYOR-FM, KSHE-FM MY BUFFETT, "A White Sportcoat & A Pink Crustacean," Dunhill: WHCN-FM,

KSNE F.M. WMMR-FM BURSS & SCHEUER, "The Wetergate Cornedy Hour," Hidden: KNAC-FM OOMALD BYRD, "Black Byrd" Blue Notz: WEBN FM LINGN COHEN, "Lake Of Light," United Artists: KRMH-FM COMMANDER COOT AND HIS LOST PLANET ANNER "Country Casanova," Para-

COMMANDER FOR YARD HIS LIGST PLANET AMENEN "Country Cisanone," Programmit TUBD HIS JOUL FILL JURG "Collectione: WCLE FILL WRITE PLANET, PLANET, WORLD HIS JOUR STATE OF THE WORLD FILL WRITE FILL WRIT

de," RCA: KOL-FM, WGLF-FM, WRKR-FM, WRAS-

FUNKADELIC, "Cosmic Slop," Westbound: WKTK-FM JUNE 23, 1973, BILLBOARD

OAYTON: WVUO-FM, Kevin Carroll HARTFORO; WHCN-FM, Paul Payton ITHACA: WVBR-FM, Ric Browde LONG BEACH: KNAC-FM, Ron McCoy MIAMI: WBUS-FM, Coz McTravle

PROVIDENCE: WRRU-FM. Andy Ruthberg RACINE: WKKR-FM. Joey Sands POCHESTER- WOME EM Barnia Kimbal SEATTLE: KOLEM Joe Siala

GLADSTONE, "Looks" for A Smile," Dunbill: KRMH FM GYPSY, "Ullnick The Sales," REA' KRMH FM, WYRS FM, WKTK FM CLAIRE HAMILL, "October," Island: WRAS FM, KINA, FM GEORGE MARMSON, "Living in the Material World," Apple: WGLF FM, WYRR FM, DAM HICKS AND HIS HOT LICKS, "Last Train To Hicksville, Blue Thumb: KOL FM ME Nan," Grunt: KOL-FM, WCMF-FM, WRKR-FM, WYS-FM, WYUO-FM, RE-FM WBUS-FM WKTK-FM CHUM-FM KSHE-FM, WEBN-FM KRMH-FM

WWWAT-H, WBUS-H, WHIT-HM, CHUM-HM, ISSHE-HM, WESH-HM, AKMH-HM, WOLF-FM, WYBS Spectia" LIME, "Dunbhir WRAS-FM CAROLE RING, "Farlasy," "Ode: WYBR-FM, WRAS-FM, KOL-FM, WCMF-FM, WRKR-FM, WYS-FM, NNFM-FM, MMMR-FM, MSRU-FM, WKIT-FM, CHUM-FM, WGR-FM

**N, WYS-Y-M, NAY-MEN-M, MINIMER'AM, ROUTU-RM, WAIL-TH, CHUILD-RM, KEINFAR **REGOOT NIME, "Challeren Of Forever," Polyfor: KRYAF-FM, KRST-FM STANLET KING, "Challeren Of Forever," Polyfor: KRYAF-FM MEGAM MCORROUND, "Megonale," KEIN-WILFFM, WCMF-FM MAM, "Me Good To Yourself M Least Onco. A Day," Unified Artists: KSHE-FM MELISSA MANCHESTER, "Home to Myself," Belt: KSHE-FM, WIDS-FM MANTRED MARRYS, GARTH BANO, "Net Your Rocks Off," Polyfor: CHUM-FM,

WIAB-Fix, WBUS-FIR.

"Box Time Mark Time Mended," Curtion: WGLF-FM
MATDHAL LAMPOOR, Lommings." Benanc: WMMR-FM
MATDHAL LAMPOOR, Lommings." Benanc: WMMR-FM
MAZABETH, "Reassmass." Benance: WMMR-FM
HARST RELSCOR, "A LITER Touch of Schilled in the Night," BCR: KWFM-FM
WBBM-FM, WIGHD PM, KMAC-FM, LOC-FM

NEW YORK CITY, "I'm Doin' Fine How," Chelses: CHARLIE PARK, "Charlie Park," ESP: WWMR-FM

TALLAHASSEE: WGLF-FM. Daryl Stewart TORONTO: CHUM-FM. Beniv Karch TUCSON: KWEM EM Allen Browning VALDOSTA, GA.: WVVS-FM, Bill Tullis

THE POWER SECTION, "The Paweler Science," Bee Thanks, W.GM-FM, WIGGS FM, WIG THE WORLD FAIR WITH SER KEY OF THE MEDITAL THE SER STREET, WITH SER SER SERVICE SERVICE SERVICE SER SERVICE SE

TEN WHEEL DRIVE, "Ten Wheel Orive," Capital: KSHE-FM
JACK TRAYLOR & STEELWIND, "Child of Nature," Grunt: KNAC-FM, WBRU-FM,
KWFM-FM, WCMF-FM, WVBR-FM

MARSHALL TUCKER, "Marshall Tucker Band," Capricorn: WBUS-FM MARSHALL TUCKER, "Marshall Tucker Band," Capricers: WBUS-FM
DORRS TROY, "Poly: WHICH FM
MARIOUS ARTISTS, "Let The Good Times Rail," Bell: WRKR-FM
JOE WALSH, "The Smoker You Drink, The Player You Get," Dunkle: KSHE-FM,
WBAG-FM, WHIG-FM, WBUS-FM, WEBN-FM, WAS-FM, NOL-FM, WGLE-FM, WKTK-

FM. WHCN-FM. WCMF-FM FM, WHEN FM, WENT-FM
WOLFMAN JACK, "Through The Ages," Wooden Nickel: WKTK FN
CHRIS YOULDEN, "Nowhere Road," London: KRST-FM, WYVS-FN

FOR WEEK ENDING JUNE 23, 1973

Billboard

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bullet	.) •		greatest increase in point select		4	L	® SEE TOP SINGLE PICKS REVIEWS, page 8
THIS	MEGR	WEEKS ON CHART	TITLE Artist (Producer) Label, Humber (Distributing Label)	THIS	UKST	WEEKS ON CHART	TITLE Arths (Preducer) Lebel, Number (Distributing Label) **E To See See See See See See See See See Se
1	1	11	MY LOVE—Paul McCortney & Wings (Gramaphees Co.), Paul McCortney, Apple 1861 HAR	34	27	11	NO MORE MR. NICE GUY-Mice Cooper Obs Earls for Mindow Th Mindow Drace, Marco Cooper Child Earls for Mindow Th Mindow Drace, Marco Cooper Child Earls for Mindow The Mindow Cooper, Name Controlled, D. Lard & M. Minn, Colombia 445343 MCA MCA Cooper, Name Controlled Co. Controlled Co.
2	2	14	PLAYGROUNG IN MY MINO-Circl Maless (Paul Parce & Lee Perkelen) Paul Report & Lee Paulaine.	35	21	17	Mice Cooper, Namer Carolines 769 8-3 69 70 6 BROTHER'S GONNA WORK IT OUT—miles Metch (Mile Model), William Madel, Mellows 1222 WICE WICE MICE
3	4	11	I'M GONNA LOVE YOU	36	41	14	Cleber Staller), Inn Egan, Genry Gelberty, MAIN 1918 LET'S PRETEND — Assignations Child Commiss Insense, L. Careno, Capital 3946 CNA CNA CNA CNA CNA CNA CNA CN
١.			JUST A LITTLE MORE BABY—Serry Mode (Barry World), Serry World, 20th Century 2016 CP1	37	23	23	
1 1	7	13	WILL IT GO ROUNO IN CIRCLES—Bity Prestor (Billy Prestor), Billy Prestor, Broce Fisher, ASM 1411 NAK				Roby Chon, Mike Chapman, Bell 45-751 MSRI
5	8	6	GIVE ME LOVE (Give Me Peace On Earth)—George Merison (George Marrison), George Marrison, Apple 1867 HAM	38	42	10	GIFE TOUR DADY A STATIONING CENTRON — Dess Dem David, Mary Johness, Nenry Williams, Carlet SMR (Cheer/Jame) SGC Carlet SMR (Cheer/Jame)
6	3	14	PILLOW TALK-Spein	39	54	7	SATIN SHEETS—Journe Prosett (Malter Kaymol), John E. Volkskey, MCA 40015 MCA 73 88 5 1'O RATHER BE A COWBOY—John Durmer. (Million Glain, Kris O'Cannou, John Durmer, MCA 14-0155
7	9	6	Michael Borton, Waration 521 (NR Platinum) SGC KOOACHROME — Paul Simon	40	45	4	DOIN' IT TO DEATH—Food Wesley & the 18.'s [James Servet], James Servet, Parent Scan, Parent Scan, Parent Scan, Parent Scan, Parent Scan, Parent Scan, Scan, Parent Scan, Scan, Parent Scan, Scan
Ι.			KOOACHROME — Paul Simon (Paul Simon & the Massic Shoris Sound Rythm Section), Paul Simon, Columbia 4-5559 B-8	41	26	20	THE NIGHT THE LIGHTS WENT OUT TEELIN' STRONGER EVERYOAY-Chicago
	5	12	CANIEL — thus John Gernie Tarpin, MCA 40646 WRM.	42	43	11	IN GEORGIA—Victi Levenore Georgia—Victi Levenore Georgia—Victi Levenore GET OWNN—Sittler (T-sitter), AMM 3415 (Leedon) MCA (CREW Midd, (Sitter) T-Sitter), AMM 3415 (Leedon) MCA
9	12	10	LONG TRAIN RUNNING—Sealer Scatters (Ted Templanes), Test Johnston, Marter Brothers 7555 WEM	42	51	11	(Game Martyroic for Boar), Larry Evey, Capital 2581 HAM 77 89 2 NOBODY WANTS YOU WHEN YOU'RE
10	14	11	RIGHT PLACE, WRONG TIME—Dr. John (Ates Toussant), Mar. Indonests, Man. 6914 SMAMRAI A.—Donn Dr. Mark	43	46	13	MONSTER MASH—Body (Boto) Pictert & the Cryst Richero (Gary Facher), & Picter, L. Garian, Parel 348 (Annies) SGC BONE WILLIA MY LIABID MES (EUROT — SGC) MCA
12	13	9	SHAMBALA—Three Dag Night (Richard Footier), Doniel Moors, Dunhill 4152 MCP	**	40	13	BACK WHEN MY HAIR WAS SHORT—Gunkit Read Group Remark & Bediew Was, Cleen Leophid, Kana Selot 1986 (Roboth) SGC Until Genitard), Lafe, the Transit (Lafe) (Lafe) Selot Selot 1986 (Roboth)
13	6	16	ONE OF A KINO (Love Affair)—Sommes (Thom Both, Issues & Jeffarron, Adamic 45-2562 B-B CRANKFNSTFIN — Marker Group	45	50	6	TIME TO GET OOWN -073ps (Scholb Haff, Cantile-left, Philosophia International 7301 (Globabot) 8-8 79 78 SHAMBALA - Ex. Strenouse (Dark Scholbabot), Good More, RCA 14-0552 WCP International 7301 (Globabot) 8-8 8-8
14	20	10	FRANKENSTEIN — Edgar Warter Group (that Deringer), Edgar Warter, Ear 5 19967 (Columbra) BAO, BAO LEROY BROWN — the Croce (Terry Carbana, Towney West), Jan. Croce. A&C 11359 8-3	46	25	16	INTERESTIONAL TOTAL (Columbia) BELIEVE IN YOU (You Believe In Me) Johann Trylor (Sury Late, D. Fagne In Mechanish (Columbia)
15	24	10	(Terry Cashman, Tourny West), Jon Croox, A&C 11359 8-3 NATURAL HIGH—Beodstone (White Version), McCornick, London 45-3046	47	55	7	
16	曲	4	YESTEROAY ONCE MORE—Corporates	48	49	9	THE FREE ELECTRIC BANG—Abort Remont Page 154 Page 1
17	18	17	John Bottle, A&M 1465 MAK. I'M OOING FINE NOW—New York City (Them Bott), Them Bell, Shannan Manshall, Onlines 78-0112 (RCA) B-B	49	57	4	
18	10	19	TIF A YFILOW RIBBON ROUND THE	50	28	11	
			OLE OAK TREE—been feetering tony Orlands (Kask Medress, Dave Appel & the Tahana), Irone Lavere & L. Brandl Brawer, Bell 45,338 WBM	由	77	3	DI SCTIO MAN
19	16	17	HOCUS POCUS—Faces (Mide Verson for RTM), This Von Lost, Jan Alberton, Sire 784 (Famous) CPI	52	33	13	
20	曲	5	SMOKE ON THE WATER—Deep Purple (Deep Purple), Blobis Blackners, las Gifax, Reger Glever, Jon Land, las Pass, Manner Pess, 7710 B-3	53	59	8	Com Heard, Jun Housel, California 44-8115 WRM 85 OULT A CANYN - Home Bandly OULT HE HILL & FAR AWAY - Led Engelin OURT HE HILL & FAR AWAY - Led Engelin OURT HE HILL & FAR AWAY - Led Engelin OURT HE HILL & FAR AWAY - Led Engelin OURT HE HILL & FAR AWAY - Led Engelin OURT HE HILL & FAR AWAY - Led Engelin OURT HE HILL & FAR AWAY - Led Engelin
21	30	7	ROOGIF WOOGIF RIIGIF ROY- Butto Mides	54	53	12	
22	15	18	ORIET AWAY note for	1	4	2	First Face, Danies Landel, Exe Krishframen, GERR SEMENT STATE CONTROL TO CARRY CONTROL TO C
23	29	6	YOU'LL NEVER GET TO HEAVEN	56	37	13	
1			(If You Break My Heart)—Sylvates (Them Bell), Burt Backerach, Hel David, Avez 4418 HAM	57	64	4	
24	32	9	OAOOY COULO SWEAR I DECLARE—Glodys Rought & this Phys. (Johnny Bockel, John Bristel, M. Knight, 6. Knight, Sed 33500 (Wildow) WCP	58	62	4	Camble 2506 (Columbia) (Water Productions)
25	19	19	6. Knight, Soul 33055 (Motown) WCP WILDFLOWER—Stylerk (Disk Bis Norwegian), D. Richardson, D. Eowards, Capital 3511 HRM				TOUCH ME IN THE MORNING—Dues has (liketed Many), the Bury Gers, 3.1, Bickest Morp 92 Tourney (Gry Johns, B. Marky, C. Fryz, Anglan (1917) (Mantic)
26	22	12	I FAVING MF-Interesteds •	TII.		9	ROLL OVER BEETHOVEN—Checks Light Orchestro (All gene Becord), Eugens Becord-Stan Michaest, Bratistic 5646
27	由	8	(Mr Productions), Smroy Mes & Marrice Berge, Wasel 1222 (Scryptor) SO VERY HARO TO GO—Tower all Powel (Jaser of Power), S. Nayla, E. Castilla, Warner Sections 7627 WSM	60	69	18	FUNKY WORM—One Proper (One Proper Northwest 214 (Chess/Jones) 94 95 2 YOU WERE ALWAYS THERE—Denies Farge (One Propert, One Propert Property One Prop
28	31	9	BEHIND CLOSED DOORS	62		3	NEVER, NEVER, NEVER—Story Bussey Onto Region 1, Tends, A. Testa, B. Hered, Month Admits 211 THERE'S NO ME WITHOUT YOU—Mandations On 2 2 BLOCKBUSTER—The Sweet (Phil demons) Rely Colons, Rele 45,761 THERE'S NO ME WITHOUT YOU—Mandations ON 2 2 BLOCKBUSTER—The Sweet (Phil demons) Rely Colons, Rele 45,761 THERE'S NO ME WITHOUT YOU—Mandations
29	40	7	CIAMONO GIRL—Seek & Cody	63		7	(Babby Marin), E. Bress, Columbia 445528 20 61 3 (Columbia 445528 20 61)
30	34	13	(Leaie Shefne), Jim Seals, Deak Craffs, Warner Brothers 7708 WBM GIVE IT TO ME—1. Gelts band (Mil Tzymczyk for Pasidon Productions), Peter Wolf 6 Sets Justinas, Nalisinis (45253) WBM	64	1	2	(Sorder Mills), Tony Macades, Parrot 40074 (London) MCR 07
31	36	11	SMI STANCE NO. 1 PARRIES PRODUCTIONS, PROF. WOLL & SMI STANCE NO. 1 PARRIES AND 1 PARR			ľ	FLOW—Custys Sample & the Pips (Inny Carella, Ellodys Sample and the Pips) Jim Wassberig. Boddsh 363 98 98 2 MUSIC EVERYWHERE—Lands & Elamonresse (Low May) C. Carenteress, Only 60033 (MAN)
32	17	15	ANO I LOVE YOU SO Parry Comm (Chel Misso), Box MicLous, BCR 34-0406 B-3 YOU ARE THE SUNSHINE OF	65	65	4	LOVE & HAPPINESS—Exercet tectore (Res Stude), At Green, Stees 601 SGC 99 THE MORNING AFTER—Management Mediciners
1	1		MY LIFE—Stevie Wooder (Stevie Monter), Steve Wooder, Lante 54222 (Motorn) WCP	66		5	(Brain Abens), Scott McKenzie, Capital 1600 WCP 100 YOU ALWAYS COME BACK
33	44	6	MONEY—Pink Floyd (that Floyd), Waters, Marwell 3609 (Capital)	67	67	3	FINDER'S KEEPERS—Cusiness of the Beard Octobers Bown, General Solvanos, General Solv
_	_	_	Com colors where where here (California)	_		_	Acres course review Last Quantum 1

Sheet music suppliers lotted are confined to pinno/vocal sheet music copies and do not purport to represent mixed publications distribution, BB = Big Bolts, B-3 = Big There Pub.; CHA = Chapped Music; CPI = Cimino Pub.; MAR = Nut.
Pub.; MCA = MCA Music; NAX = North American/Kane; PLY = Prymoth Music; PSP = Peer-Southern Pub.; SGC = Screen Germa/Colombia; WBM = Warner Brox. Music; WCP = West Coast Pub.

HOT 100 A-Z (Rubisher-Licensee)	Forest complete Sint (My.	Those Nights) (Tangerne Bill)	Logica Acception of the series	Prom. SMD 12	Siroka ox Treditates Disc. His South	True Corne & Sept. 860 18
And ILove You'do (Mayday-Yanesin Brother Louis (Tudash ASCAF) III. 880) 26 Brother's Grone Work II Out (Listens.	5 Free Doctric Bond (April, ASCAP)	of Rather Be & Credity (Cherry Lane.	Love & Hoppman (Al Green, 2011) 01 73 Modernson (Dotte) Loon Svice.	5 Over the Hill & Far Away (Superhype, ASCAP) 87	So Very Hard To Go (Rophilo ASCAP) 27 Soul Makosso (Raysen/Cooper (MII)	Time To Get Down (Asserted, BMI) 45 Touch Me in The Morning (Stein & Van
Are You Man Enough (ASC-Duehit ASCAT) 65 Solder - Neutrep, 1980 55 Close Your Event Carract 45	g Get Down (Management, 1981)	Fil Always Love My Morne Highly Three		P Prior Fail (Carron SMI) 6	Afrique 71 Soul Mahossa (Romen - Cooper 899)	Stock ASCAP) 56 Watercrafte (Carry West coaster, DMI) 90
Averaging Annie (Aunti-Seawood, ASEAP) Doddy Could Sweer I Declare (Jobele, MACAP)	ASCAPS Give Me Love (Give Me Proce On Earth)	I to Dung Fiere Now (Mightly Three, IIM	Monther Mash (Corpor Capaza, 8811) 4: 17 The Morning Allor (Fontore, 8811) 9:	Playground in My Med (Yardes / Eredy	Manu Disongo 66	What About Me (Hudson Bey (BRB) 66 Where Procedy Maters Don (Kern.
Bac Backery Scient (Bendonwold) - Gener (Jones, 804)	Material World Chantable E Foundation, IBMs	g Fer Gonza Love You Just a Little More	Mother In-Law (Minit, (SNI) 60	Peolog In The Years (Red Guant, ASCAP)	Road SNN) 50	ASCAP) 54 Why Mat Rosaca, IBMD 54
Wingste ASCAP) 14 Dutts Down (United Artists, Big AX Back When My Your Was Short (Clarified ASCAP) III	Gree Your Salay & Standing Ovation Commodator ASCAPS	Soby (Jenuary So Vette (MI) I Don't Want To Make You Wast (Nickel	3 Music Everywhere (India, ASCAT)	Fig84 Place Wrong Tene (Waldon)	Stock in The Middle With You (Hudson, Bay, 1841) 35	WildgemiEder BMD 25
Road ASCAT) 44 Diamond Del (Dawningster, 1961) 21 Se What You Are (Seet Marrotre, 1980) Count II To Durch (Sennete, 1980) 40	9 Grong It All Away (Track, BMI)	50 Shoe \$140)	90 Stron BMI) 90 My Love (McCortney-ATV BNI) 90	Oyster / Caucinon, ASCAP) 10 The Fluid Thing To Do (Duschenhash)	ASCAP) Yours Shaff (Rainy Worknesday,	Will it Go Round in Girdes (Invest. BMI) 4
72 Certi Ausoy (Almo, ASCAP) 20	2 He Dil WehMe (Senor ASCAP)	17 Knigchrome/Channe/Cross, 9MI)	59 Network High (Chrystell Aubebox, ASCAP)	ASCAPS 56 Fort Over Beet tree (Ann. 1980 56	Septro Witch(Famous Box (Karser, A7)	Yesterday Once More (Altru-Hammer & Nati-Sweet Harmony ASCAP)
Billion 28 ASCAPS 7	Hey You' Get Cit My Mountain 5 (Grovesville (IM))	Lanvery Me (Dur Chicken's Air T /	Rover, Never (Peer Int 1 (591) 6: Mr. The Night The Lights World Out In George	Setur Sheets (Champion, 6149) 29	Techy Bear Song (Durhous, SNIQ	You Meays Come Back (To Hurting Me) (Haltinote: BMI) 100
Brodinater (Chinness: Nat. ASCAP) Finder's Respery (Sont Forever, SMI) 6: 95 First Cut to The Descent (Buchess, SMI)	7 Hous Proys (Yadmus, ASCAP) How Cont (Tell Her (Famous, ASCAP)	to Lat's Protent (CAM -U.S.A. SMS	26 Reddon Mr. Rose Gryd'in Dispute) 3	Shambala (ASC - Dunhill - Speedy (SAR) Three Dog Right 11	There s.M.: NeWithout You (Blackword)	You Are The Sunstane Of My Life (Stein & Yan Stock: Steck Bull, ASCA?) 32
Boogle Woogle Bugle Boy (MCA: ASCAP) 7: 22 Foot (Chappel: ASCAP) 5:	I Betieve In You (You Balleve in Me) OSmoveperte, BMI)	Letter To Lucile (MAM. ASCAP)	53 Negocy Wayts You When You're Down 3F Anii Out (NCA, ASCAP) 7:	Shumbala (ASC - Dunhill - Specify 5980 S W Stevenson St	Thinking DI You (Jacpania, ASCAP) 53	You'll Never Get To Heaven (H You Break My Hearth (Jac. Stue See, ASCAP). 23



Working My Way Back to You I've Got You Under My Skin You're Gonna Hurt Yourself Can't Take My Eyes off You

History repeats itself.

In the tradition of Frankie Valli & The Four Seasons, the string of hits continues.

From the major motion picture, Tom Sawyer, comes another hit single:

"HOW COME" The Four Seasons with Frankie Valli Produced by Bob Gaudio Motown Single #M1255

Listen to what's happening at Motown. You'll hear the times change.



Billboard's Top Single Picks Number of singles reviewed this week 126 Lost week 136 Discrete Fig. 18 Lost week 136 Discrete

Chartalk

Scott Jopiia, the legendary regime composer, in the subject of the top three classical abums on our classical survey this week. Five issues ago we had a front page story on the growth and interest around the country ia regime, principally in the non-jazz areas, and here we see this interest reflected in this one-two-three classics with locality at the country and the property of the property of

situation with loplin albums.

In first of the LP's. "The Red Back Book," is also on the top LP sarvey in 107th positions after six weeks on this bread complation. Out of this LP. Angel has cuited the single of the same name which has been garnering airplay on easy listening stations.

The next two Joplin LP's are "Piano Regs, Vol. 1" and "Yol. 2" both on Nosesuch, incidentally, there are some people who don't understaad why ragtime hes become so associated with classical music since it is an early source out of which the Dicieland form of jazz was developed.

The Unicease norm of pizz was developed.

Did you know that "Playground in My Mind" by Clint Hofmes on Epic has been in release over one year? We chart its release as June 14, 1972. The single lay domment the seven months and three began to gain play on middle of the road and some country stablers. Then the interest was spread and it has been on our chart

Two singles which were just released have really skyrocketed into popularity. They are Chicago's "Feelin' Stronger Everday" on Columbia (number 75 with a star) and Gilbert O'Sullivan's "Get Down" on London (76 with a star). Chicago's quickly acquired airplay comes from such powerful stations as: WMKXAM and WRXOAM both Boston; KDV.AM Pittsburgh; KOWB-AM Mis-acapodis; WHBQ, WMAK both Memphis; KULT-AM Leaster; WPG AM Providence; WLS-AM Chicago; KLIF-AM Deleas and WTRY-AM Albary.

D'Sulfivan's eirplay for this very different sounding effort includes: WFIL-AM Philadelphia; WRKO-Am Boston; CKLW-AM Detroit; WCAO-AM Baltimore, KILT-AM Houston; WHB-AM Santas City, KIMM-AM Denver; WCFL-AM Chicago, KNII-AM Los Accesses, and WIRT-AM Albane.

The quickness with which radio has jumped on the Chicago single is really sigaificant. So too for that matter are the three regime LP's.

Songs listed on this page are the consensus of a review panel which listened individually, collectively and then voted for the titles published. Picks are deemed to be headed for the top 20 positions on the Hot 100. Also recommendeds mean a 20-60 position on the chart. Songs not listed have not met either criteria. Review editor—Eliot Tiegel.

Pop

CAT STEVENS—The Hert (4:16); producer. Cat Stevens; writer. Cat Stevens; ASDP. AMM 1418. Fail of familiar but welcome Cat rocal sparlies and choopy planning. Govern yield instruction of the difference between canned electronic and cat supprisons between smotions. Partial commissions of the commission of the commission of the cat of the commission of the cat of

SONS OF CHAMPLIN -- Welcome to the Dance (3:17); producers: Sons of Champlin; writer: 8. Champlin; Stay High, ASCAP. Columbia 4-45672.

SULF THE FAMILY STORE—IT You Wen't the to Stay (2-Say) producer: Sty Stone for Fresh, writer: S. Stowart: Stonestiower, BMI. Epo: 1 (10.17 (Columbia); Sty) is one of the few major artists whose voice and overall production starker leads to sound different with each allown. But it's still unterpetably Sty in another clear yeel look at the conflicts and railises of human relationships, set to enother satelle monether of a rift. Vocal is pisced up front and deals with a lover who wishes he could be more faithful than he is. They to nide loavailed to the state of the satelline shall be sound to the satelline shall be sound to the satelline shall be somether.

also recommended

DAVID BOWIE-Time (3:38); producers: David Bowie, Ken Scott; writer: David Bowie; MainMen, ASCAP. RCA 00001. (A very theatrical presentation.)

STEALERS WHEEL-Everyone's Agreed that Everything Will Tarn Out Fine (2-12); producers note listed; writers for Egan, Gerry Rofferty; NuScon Soy, Bill. ANA 250. A nonther Foreign mobile than the jagged lasse of "Stack in the Middle With You," group's smash debut, but otherwise with all the ingredients of the disdiction Stealars Wheel skyle, cap budset, jagid and tiphi excal harmonies with a slight Equilib loiker encessions. Song thems gets calledy optimism without

sappiness. Flip: no info available.

FACES-Book-La-La (3:35); producer: Glyn Johns; writers: Wood, Lane; Warner Bros, ASCAP. Warner Bros. 7711.

RUDDY MERRY-You Got the Feeler (2:50); producer: Peter Tevis; writers: Wat lans, Viltareal, Callens; Darla, ASCAP. Capitol 3647.

BUDDY MILES—Hear No Evil (2:48); producer: Buddy Miles, writer: B. Miles; Miles Ahead, ASCAP. Columbia 45876.

Soul

At GREEN-Here I Am (Come And Take He) (4:10); producers: Wile Mitchell, Al Green, writers: Al Green, M. Hodges; Jee, Al Green, BMI. Hi 2247 (London). Green's supple, reserv tonce coppled within formulus suural of thumpung hassa and cymbal secund and subdeed homs provide a recognizable framework for this story of available love. This single is very much a duplicate of other Green turies is contact and production sound. Tip: no list available.

IAMES BROWN—Think (2:18); producer: James Bower, writer: L. Pauling; Fort Knoe, 8MI. Polydor IA183. This may be the lirst time that an artist hes cut two resons of the same song white he original is a chet single. Brown's shouting expressive woral style works well over the new lyrics in this medium tempood mover. File: on oind available:

ARTHUR, HURLEY AND GOTTLIEB—Sunshine Ship (2:30); producers: Clay Pitts, Barid Spinozza; writer: J. Arthur; Sunship, Spinozza-Pitts, BMI. Columbia 4-45831. (Catchy vocal; guitar, drum combination and a first-class production.)

TALK OF THE TOWN FEATURING JOHN & GERE—Super Groover (All Night Mover) (2-39); producer: Gamble Huff, writers: K. Gamble, L. Haff, J. Whitehead, G. McFadder; Mighty Taree, BML Gamble 2507 (Columbia). (Infectious due vocal sould and heart beating bass provide a strong triple tound.)

also recommended

OSIBISA-Super Fly Man (2:45); producer: Peter Gallen; writers: Osei, Amartin. Tontoh, Bailey, Ayhor, Mendengue: Arabrah, ASCAP: Buddah 367.

TOMMIE YOUNG-Shn Don't Have to See You (Is See Through You) (3:10), producer: Bobby Pattersen; writers: Bobby Pattersen, Jerry Stricklaad; Su Ma. Rogan, Marth Thirteenth, BML Soul Power 114 (Jewel).

THE MIRACLES—Don't Let It End (Till You Let It Begin) (3:05); producers: Freddie Perrea, Fonce Mizell; writers: F. Perrea, C. Yarian; Jobete, ASCAP. Tamla 54237 (Metown). THE SOUL CHILDREN—Love is a Nartin' Thing (3:15); producers: Al Jackson, John Gary Williams; writers: Bea Rainigh, Dave Lindea; Randou, BMI. Stax 0170 (Columbia).

RUFUS—Whoever's Thrilling You (Is Killing Me) (2:40); producer: Bob Monaco, writer: A. Toussaint; Marsaint. BMI. ABC 11376.

THE FATBACK BAND—Street Danca (3:15); producer: Fatback Records; writers I.W. King, J. A. Flipping, B. Curtis; Cita, Patrick Bradley, BMI. Perception 526.

FirstTime Around

NDFFIE—Stay Here With Me (3:40); producers: A. Capitazelli, R. O'Conner; Arnold Jay, ASCAP. Bell 45,365. (A beautiful voice working through several moods makes on impressive soul debut.)

BETTY DAYIS—Steppin' in Her L. Miller Shoes (3:10); producer: Gregg Errice; writer: Betty Davis; Higher, Betty Mazer, ASCAP. Just Sunshina 503 (Famous). (A guity vocal attack with full threttled guiter souads work on this off beat ditty.)

Country

KUNKY FREDMAN-Sold American (2:14); producer: Chuck Giserr; writer Kinky Friedman; Gisser (8MI) Yanguerd 35173. Listen to this one all the way through, page the tyric, and profil flows with this young teran has a bright future. It's burnerous, serious, and meaningful, and deserves to be heard. Filip: No into evaluable.

CHARLIE RICH-Temorrow Hight (2-18); producer: Chet Afthirs, writers: Sam Coolew, Will Grozz; Bource (ASCAP), RICA 74-0983. The label reaches into the past of release an off marter, which in just the good to pass up, it is country bless to stead, and on how this man can sing. Flay: "The Wigss of a Woman in Love." (2-30); producer: same, writers: Chaelie Rich, Bill tasts: Ni-16 (GMI).

BILL ANDERSON—The Corner of My Life (2:30); producer: Owen Bradley; writer: (Bif Anderson); Stallion (BMI); MCA 40070. Ever so softly he sings this quiet balled from his latest LP, and it shows the remarkable restreiat he has in his accelerat yold: It's another Anderson smash. Fig: No info.

PAT ROBERTS—Here Come My Little Baby (2-36); producer: George Richey, writers: T. Beety, S. Richey, Broughen Hall (BMI); Dot 17465. This young makes seems to improve with each coding, and here his fine misscal lone gives justice to ea excellent song, if has great potential. Flip: "Love Lives Again." Producer: same; writers: George Rehey, C. Tayler, Morn Wilson, K. Bidsch, Alges (BMI).

BILLY WALKER—The Hand of Love (2-49); producer: Jim Vinneau; weiters: Jerry Foster, Bill Rice; Jack & Bill (ASCAP): Michi 14565. Walker may be better known for his up-tempo tanes, but here he handles a balled as few cen. A masterfully writtee song, he gives it gentile treatment. Fijo: No intelled.

MERLE HAGGARD—Everybody's Rad The Blues (2-52); producer: Fuzzy Owes; writer: Merle Haggard, Shade Tree (BNI); Capital S441. This is a potential twosided bit, but the plug side is Merle at his plaintive best, and that's close to excellence. Fig: "Nobody Knows I'm Hurtin." Producer: sawn; writer: same; Shade Tree

also recommended

SHIRL MILETE—Family Man (2:47); producer: Joe Altson; writer: Shirl Milete; Hill and Renge/Last Straw (BMI): Capite 3642.

BURL IVES—Payin' My Dues (3:03); producer: unlisted; writer: Randy Sparks; Caravelle (ASCAP): MCA 400R2

WYNNE STEWART-Love Ain't Worth a Dime Unless It's Free (3:04); producer: Bobby Buer; writer; Wynn Stewart; Refurn (BMI): RCA APBO 0004.

MARTI BROWN—Lave Shine (2:20); producer: David Briggs; writer: Rory Bourke & Gayle Barnhill; Chappell (ASCAP) and Uai-Chappell (BMI); Atlantic 4003. JEANNHIE SEELY-Can I Sleep in Your Arms (3:35); producer: Walter Haynes; writer: Hank Cochran: Tree (BMI): MCA 40074.

GEORGE MITCHELL-I Just Love Here (3:07); producers: Charley Tailent & Bergin White; writers: Bill Rice & Jerry Foster; Jack & Bill (ASCAP); Seventy 7 126.

VidExpo '73 to Touch All System Bases

gram producers will be available to

answer questions

Specialized VidReports on Sept. 5 and 6 will focus on user applications in management communications and training, advertising, medicine, hotel free/pay TV, government

Speakers Set

Among the new speakers that will lend their services to VidExpo's conferences are Larry Finley, executive director, International Tape Association; George Hall, director, Virginia Public Telecommunications Council; Dr. Joseph Kanner, U.S. Army Audiovisual Agency; Jack Craver, executive vice president, The Plaza; Willard Thomas, man-ager, A/V Systems, Standard Oil, diana; Ron Greene, director. Video Communications Center, Mutual of Omaha; James Anderson, Training Coordinator, Combustion Engineering: Walt Robson, man-ager, Hewlett-Packard TV; David Hunt, Manager, Telecommuni-

Hallmark Cards

 Continued from page 3 trend which is gaining in popularity in greeting cards, be said. The two of the 28-card release which did best were "You've Got A Friend" by Carole King and "It's Getting Bet-Carole King and "It's Getting Bet-ter," a Mama Cass single by Barry Mann and Cynthia Weil. Others which received high sales response were: "Some Kind of Wonderful," were: "Some Kind of Wonderful," Carole King: "I Love How You Love Me," Bobby Vinton; "The First Time Ever I Saw Your Face," Roberta Flack and "That's What Friends Are For," Paul Williams. Friendship and love themes did

much better than lyrics based on philosophical and brotherhood according to the survey Hallmark said they could not find a correlation between the hit popu-larity of a song and the sale of the lyrics greeting cards.

The promotion also included books, buttons, writing paper, puz-zles, calendars, scrapbooks and zies, calendars, scrapbooks and photo albums, based on the "Sounds of Love" theme (Billboard, June 24.

Earninas Reports

Continued from page 10

OMEGA-ALPHA INC.

Sales	568,164,000	\$42,576,000
Lou cont. oper.	- 772,000	729,000
Loss disc. oper.	662,000	42,000
Loss	1.434.000	771,000
Special charge		651,000
Netlos	1,434,000	1,422,000
	siec-months	
Sales	201,542,000	133,452,000
Loss cost, oper	1,324,000	390,000
Loss disc oper	6,772,000	641,000
Loss	8,096,000	1.031.000
Special-charge		1,444,000
Netions	\$,096,000	2,475,000
a-lectudes op	erations of the f	ormer Trans-
continental lavest		
	for discontinued of ELECTRO PROD	perations. UCTS
Year to		

Year to		
March 31:	1973	1972
Sales	\$161,257,000	
Net income	5,871,000	3.677,000
Average shares	2.9(1.(4)	2,479,706
Per share	2 02	1.48
	fourth-quarter	
Sales	39,321,000	27,985,000
Net income	1,448,000	985,000
Per share	.50	40

cations Dept., Insurance Co. of North America. Additional exhibitors who have

eserved space at the exposition so far include the International Tape Association; Martin Audio-Video: Rombex Productions; Broadcast News and Audio-Visual Communi

Video Roundtable The North Atlantic Region of the International Industrial TV Associ-

ation (IITA) has scheduled a 3-hour video roundtable on Sept. 4 at the Plaza prior to the start of VidExpo. and according to Traiman, early arrivals are invited to attend

The IITA's regional director, Lee Roselle, stated that tables of 10 will be organized with resource experts to discuss such questions as budget-ing, copyright, distribution, cost accountability and talent. All plans are being coordinated by Dick Van Deusen of Prudential Life.

Registration fees for VidExpo '73 is \$175 and includes all VidReports, VidShows and VidExhibits as well as a cocktail party, two luncheons, highlights of the conferences of 1971 and 1972, and one year's subscription to VidNews.

Traiman said that there will also be a 20 percent group rate discount for three or more registering from the same organization at the sa time. Single-day registration is \$100 including the previous night's Vid-Show, VidReports, exhibits and

Emmitt Rhodes Sued By ABC

LOS ANGELES-Emmitt Lynn Rhodes and Eddie and Russell Shaw are defendants in a local Superior Court suit, seeking a \$250,000

judgment.
ABC Records charges that the three have failed to provide services, outlined in a May 4, 1970, pact between the firm and Rhodes. The contract called for a minimum of 24 recordings. Rhodes received a \$3,000 advance against royalties and an 8 percent royalty.

'Poppins' Rerun Spawns Repack

LOS ANGELES-Disneyland has

repackaged the "Mary Poppins" re-release of the motion picture. The soundtrack LP when it first came out in 1964, won two Grammies and to date has sold over 2.5 million copies, according to the label.

The label also has several com-

panion LP's on the Disneyland logo, including a 12-inch storyteller with booklet and 11 songs; a 12-inch LP with 10 songs, a 7-inch LP with the story and two songs in a 24-page read-along booklet, and two addi ch LP's with four complete songs.

Audiophile Label President Dead

SAN ANTONIO-Jim Cullum, Sr., 59, founder of the Happy Jazz Band and operator of the Audio phile Records Co., died here Thurs-

Cullum, a former sideman with Jack Teagarden, Jimmy Dorsey and Victor Lombardo, originated the World Series of Jazz, an annual event here. He and his son, Jim Jr. a cornetist with the band, bought the Audiophile label about four years ago.

Letters to the Editor

sibly one out of every twenty phone

ests I receive is for some too heavy to program with our contemporary format. There is also a university here with an enrollment of about 10,000. To add a point in favor of Mr. Norberg's "bright and uncomplicated music." the majority of the top selling LP's contain at least one cut that is either listed in the "Hot 100," or programable on any Ton 40 or contr any 10p 40 or contemporary station.

I know that if I liked a song enough to buy it (I haven't bought a record in five years) I would buy the album, not the single ... everybody knows 45's are a hassle at home. Rob Sherwood

K FOS.AM Flagstaff, Arizona CONFERENCE COMPLIMENT

Dear Sir

With reference to the recent "Billboard Juke Box Programmers Con-ference" of May 18, 19, and 20, may I extend to you, Hal Cook, Earl Paige, and all others of the Billboard Staff, my personal thanks for the most informative and gratifying

With the problems that continually plague our industry, this is the le of the story to people who could possibly eliminate some of these costly problems.

I realize that this is only a begin-

ning, but I can't help but feel that through these meetings, and the in-formation passed on by all parties involved, that we all have a better understanding of one another's

With this thought in mind, we have taken a giant stride in the right direction. Only time will tell what

our efforts have accomplished.

Again my thanks to Billboard and may this be the beginning of a closer relationship between operators. record mar ufacturers, artists, and

radio people. Looking forward to seeing you

Bill Bush General Manager Montooth Phono. Ser. Pcoria, III Campus Con

The UCLA Alumni Assn. has resented a number of rock concerts this year as part of an effort to prove to the campus that it exists outside of Pauley Pavilion. We had a very limited budget, but in cooperation with several student government commissions and using the "carrot" of a prestige date at UCLA as a bargaining point with record companies, we were able to present two major Royce Hall gigs and one free noon concert a month this year. The two Royce Hall dates were presented at break-even prices that

Dear Sir

students could afford, in contrast to the other rock programming policies on campus which attempt to make a profit on rock producti to finance other ventures which hold little interest to students.

I can say with confidence that we not only reached thousands of students, but shook up a few people, too, by how much we got for our small expenditures.

Finally, as a longtime reader of Billboard, I'd like to congratulate you on your format change which is more readable this year.

Coordinator, Student Relations UCLA Alumni and Development Center Los Angeles

David Less



FOLLOWING HER signing to an exclusive recording contract with Atlantic Records, poet Nikki Giovanni, seated, is seen with, from left, Atlantic's Bar-bara Harris, Lewis Hahn and Henry Allen, vice president of promotion. The het's new Atlantic LP ships this week, while she prepares for an upcoming this birthday celebration. a "Gospel Experience in Sound." to be held at Phil-

Sugarloaf In UA Fee Suit LOS ANGELES-Chicory Music wrongful deductions and defi-

is suing United Artists records for a sum, exceeding \$143,826,43, allegedly due Sugarloaf. The Superior Court action, filed

sugarioal contends that the accounting showed \$121,438.24 due, none of which was paid.
Sugarloaf had the hit single and resultant charted LP, "Green-Eyed Lady." last week, charges that an early 1972 audit of UA showed "improper and

Acts, Managers, Deny Link

 Continued from page 3 bled upon by the Federal Bureau of

Investigation.

Kapralik, a former a&r vice president at Columbia under Goddard lawyer check the whole thing out and found that Falcone and Cam-Lieberson, has been Stone's man pana were not connected in any way." Both said they had had no

ager for seven years. He most recently became co-manager. Kapralik further stated that he contact with Campana in recent and Stone are partners in the New York incorporated, corporation, Stone Flower Productions. Roberts

has no equity in that company.
"Sly and I signed a new agreement some months ago and he created Fresh Productions and I formed another solely-owned corporation of my own, so that Sly now ration of my own, so that say now has a structure independent of our joint structure for his production and publishing." However, all Sly Stone and Little Sister product will

be released by the joint company.

As to any relationship with Dave Wynshaw, Kapralik denies Stone ever had any dealings with Wyn-shaw when the latter was director of artist relations and was the label's contact or go-between between management and performers.

Kapralik says he never had any knowledge of drug dealing by any Columbia employee. He further denies that Stone ever received any drugs from anyone at Columbia.

The controversial singer, leader of one of the top contemporary groups, has been arrested several times in different cities for alleged drug pos-session. Stone was in Los Angeles

last week at a hearing on his most recent arrest which took place four or five months ago.

Continued from page 3

ciencies in accountings" to the group, Sugarloaf contends that the

Glenn Sutton, CBS producer and husband of Miss Lynn, joined in the statement. He also said he had "my

Tommy Cash issued a statement almost identical to that of Miss Anderson. "I have never met nor heard of Pasquel Falcone, and was as surprised as anyone to see my name linked with the story. I have auth ized Frank Campana in the past to use his name as my manager and television agent, but the other man is a complete stranger to me." Cash said he knew nothing of the hearings going on, nor did he particularly

rant to know.
Finally, Buddy Lee, agent for both Cash and Miss Anderson, said he was aware of Campana, who, he said, "seems to be a nice guy," but added that he had never heard of

Md. One-Stop

BALTIMORE-Musical Isle of America's three-month-old rack operation has opened a one-stop, headed by Joe Sadler.

The new operation claims 30 ac-MIA branch manager, and will cover seven states. The MIA rack wing already handles the 15 Hect company record/tape departments in the area.

Lieberson Statement Released

• Continued from page 3

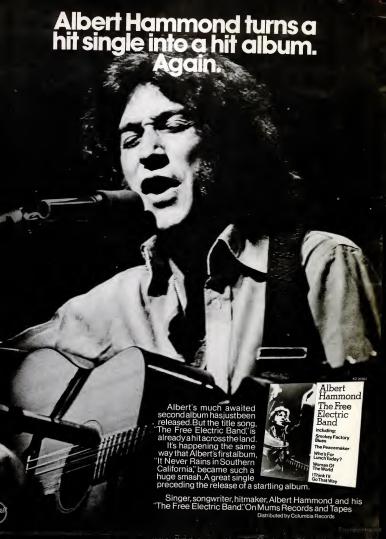
processing invoices and expense ac-counts," the importance of the au-

dits remained. Lieberson also commented on the sheer size of the CBS organization and the impact of its magnitude on internal policing. While noting his continued pride in the organization, Lieberson stated, "At the same time, we have become a large enterprise

with thousands of employees. Scru pulous as we try to be in seeing that no one violates his responsibilities or abuses authority, we know that it is not always possible to prevent in-stances of wrongdoing. However, it is possible to set promptly is possible to act promptly and de-cisively if wrongdoing should hap-pen. We have done that in the past and will continue to do so in the fu

Billboard TOP LP's & TAPE

				3	UGGEST PR	nip us	\$1				*	20	GGISTI PROC	io usi					(3)	1	NOCE	STED L	.631
May Mark	LAST WEEK	Wests on Chart	Compiled from National Serial Stores by the Munic Popularity Chart De- partment and the Second Marks! Se- saech Department of Billboard. ARTIST Titls, Label, Number (Dist. Label)	****	THOS	ОКВЕТТЕ	1236 OT 1336	THIS WEEK	LAST WEEK	Neeks on Chart	STAR PERFORMEN-LP's registering greatest proportionals upward prop- ress this week. ARTIST Tills, Label, Number (Dist. Label)	100	BACK	окасте	EEL 70 MEEL	THIS WEEK	LAST WEEK	Weeks on Chart	Amerded BIAA seel for sales of 1 Million dollars at menufacturers level, BIAA seel andst available and opticnal to all menufacturers. (Seel indicated by colored dor), a ARTIST Title, Label, Number (Dot, Label)	96176	13803	COUSEUTE	900 M 900
r	11	2	GEORGE HARRISON Living In The Material World Juste State 3410			0	-	36	35	16	TEMPTATIONS Masterpiece Gody G 965 L (Motion)				ì	71	73	36	AL GREEN I'm Slift in Love With You N XSc. 3914 (London)		-	3	ľ
	1	7		SM.	6.96	L38		37	30	14	DAWN featuring Tony Orlando	5.35	4.38	138	-	72	74	19	N KDK. 12014 (London) SLAGE Skayed? Polyder PD 5524	5.98	614	6.54	t
į	3	11	PAUL BECURET & WINGS Red Rose Speedway June 2001 2019 LEO ZEPPELIN		6.98	6.96		38	37		Tuneweaving but a 1112 URIAH HEEP	5.96	6.94	636		73	71	29	Stayed? Polyder PO 5524 DETTE MAIOLER	5.93	L.98	6.36	+
	_		Houses of the Holy Attentic SD 7255		L97	6.97					Live Mercey SBM 2 7503 (Photogram)	7.96	3.95	1.15					BETTE MIOLER The Owine Miss M Atlantic SD 7238		6.97	6.57	1
ľ	7	5	PAUL SIMON There Goes Rhymin' Simon Columbs NC 32280	5.96	6.94	6.94		39	39	13	DONOVAN Cosmic Wheels for KE 32156 (Columba)	5.56	6.98	6.58		74	69	28	LOU REED Transformer ICA LSP 4807	5.95	6.95	6.95	ı
	2	11	BEATLES 1967-1970 Apple SMB0 3404	٠				曲	68	3	CURTIS MAYFIELD Back to the World Curton CKS 8015 (Buddah)			4.25		75	72	16	DOBLE GRAY Drift Away Deco Dt. F 5307 (NCA)	498	6.96		Ī
	6	10	SEALS & CROFTS	6.54	11.98	11.94	-	41	38	10	SHA MA MA The Goldee Age of Rock N' Roll Name Sales ASSS 2023 2 (Notice)	7.22	1.90	1.55	LB	由	86	4	TOWER OF POWER				
	R	15	Rarner Brothers 85 2999	5.98	6.97	6.97	E.95	42	42	8	Rame Sales RSRS 2073 2 (Buddah) EAGLES	7.98		-		n	76	33	LOGGINS & MESSINA			6.96 6.96	
			PINK FLOYD The Bark Side of the Moon Named SMAC (1963 (Capital)	1.96	6.98	6.98				1	EAGLES Desperado Jugum 50 1068 (Atlantic)	3.98	6.50	L36		78	62	,	VICKI LAWRENCE	7.94	6.94	6.56	ł
	9	10	DEEP PURPLE Made in Japon Horse Besters 2905 2701	5.36	1.37	2.50	12.95	由	-	1	CAROLE RING Fantasy Get SP 77018 (ASM)	5.98	6.96	L38					VICKI LAWRENCE The Right the Lights Went Out in Georgia 64 1120		6.98	Ш	ļ
	4	29	EDGAR WINTER GROUP They Only Come Out at Right (pr: NE 11504 (Columbia)					44	41	32	WAN The World Is a Ghetta Invest Artists IAC 5652	3.93	4.94	6.36	7.95	79	75	15	THREE DOG NIGHT Recorded Live In Concert— Around the World With Duniel DST 10138	•			
	12	6	AL GREEN Call Me N: XSNL 32077 (Landon)					曲	59	20	BILLY PRESTOR Music is My Life Alm SP 2516					20	77	18	STEALERS WHEEL AM SF 4377	5.56	9.95	9.95	
	5	11	N XSAL 12077 (Landon) BEATLES	1.38	£38	6.58	-	46	40	16	MEW BURTH Birth Clay 6CA 15P 4792	5.58	6.98	1.58	-	81	67	15	JERRY LEE LEWIS The Session Western SAM 2 803 (Phonogram)				
	13	5	BEATLES 1962-1966 Apple SABO 3488 YES	5.38	11.96	11.94		由	53	11	BLOODSTONE	3.98	6.50	6.50	7.95	曲	95	4	CYLVIA	1,98	1.95	9.35	4
		ľ	Yessongs Atlante SD 3-100	11.30	12.97	12.90					Matural High Landon XPS 620	5.95	6.96	LH	L	83	127	29	Pillow Talk Vibration W 126 (All Platinum) HELEN REDOY	5.96	L36	LM	
	10	9	I. GEHS BAND Bloodshot Assets SD 7260	5.96	L 54	6.98		48	46	16	GLADYS EMIGHT 8 THE PIPS Neither One Of Us Seed 5 737 L (Mickey)	5.98	6.50	£.98		-			I Am Woman Custof ST 11068		6.56	6.96	
	14	13	DOOBIE BROTHERS The Captain 8 Me Name Anthers 85 2654					49	44	11	MCKSON FIVE Skywriter Motoum N 763 L	IJ				由	105	19	IIM CROCE Life 8 Times And And 788	5.96	6.50	6.36	
	19	6	Namer Senties 85 2654 ISAAC HATES Live at the Sahera Tahoe Enterprise DBS 2 5005 (Galumbus)	5.98	6.97	137	6.95	由	66	9	OOMALD RYRO	5.94	6.54	6.54		85	83	16	ALLMAN BROTHERS BANG Beginnings Acc 22 7 805		î		
	16	10	Enterprise DES 2 5005 (Calumbia)	7.94	6.90	L35	÷	51	47	8	Black Byrd Bue Note BN LADAT F (Swited Atlast) THE BLUE RIDGE RANGERS	5.98		-	_	86	90	5	SHORLEY BASSEY	6.58			
			BARRY WHITE The Got So Much To Give 20th Century 1-487	5.94	6.98	636	L	52	55	5	ROGER DALTREY	2.98	6.94	6.94		87	88		Rever, Rever, Rever bosed Acress UA LASSS F SPOOKY TOOTH	6.90	6.98	6.90	
	17	7	DAVIO BOWIE Aladdin Sane ICA LSP 4852	5.98	6.98	L38		53	51	16	Touck/MCA 228 (MCA)	5.96	6.95	6.96					SPOOKY TOOTH You Broke My Heart So I Busted Your Jaw AM SP 4385	138	5.96	6.30	
	21	4	CARPENTERS Now & Then Adm 57 2511	•	5.96					16	CRUSADERS The 2nd Crusade live Thuns 815 7000 (Famous)	7.94	285	7.95		88	84	29	REIL DIAMONO Hot August Night MCA 2 also	•			
	15	13	BREAD The Best Of Enema EKS 75056	2.96	6.96	6.98	1	54	52	29	CARLY SIMON No Secrets Detro IAS Place			6.97		89	70	9	FLEETWOOD MAC	1.90	11.96	10.90	
	77	15	Elena EKS 750%	5.94	6.97	6.97	7.95	55	58	23	DEEP PURPLE Who Do We Think We Are! Waver Bris. 85 2578					90	21	11	Ponguin Reprise MS 2138 INFEFERSON AIRPLANS	5.98	6.96	6.30	
	_	23	ALICE COOPER Billion Doller Babies Warner Brothers 85 2585	5.96	6.92	6.97	6.95	56	50	11	GOOSPELL	1.96	6.97	6.97	7.85		as.	14	JEFFERSON AIRPLANE 30 Seconds Over Winterland Smart REL 1 0147 (REA)	5.98	6.96	6.56	
	18	Z3	FOCUS Moving Waves See SAS 7401 (Tamous)	5.98	6.98	6.90		57	49	30	Soundbrack Bel 1118	5.94	636	698	_	91	a	14	LIZA MINNELLI The Sieger Grinde RC 22149	5 98	6.98	6.36	
	24	20	ELTON JOHN Opn'l Shoot Me I'm Only the Plano Player MOX 2100					37	49	30	STEELY GAN Can'l Buy e Thrill AIC AICX 758	3.96	6.36	6.94		92	93		MICHAEL MCKSON Music & Me Motion M 767 L		6.90	_	
	20	10	MCA 2100 SPINNERS	5.98	6.18	6.90	7.95	58	45	9	ANNE MURRAY Dearny's Song Capitol SE 11172	1.	6.56			93	101	82	LEO ZEPPELIN		6.90		Ì
	25	14	Atlantic SD 7256	1.36	6.97	6.97	H	59	56	13	PROCOL HARUM					94	89	47	KENNY LOGGINS W/JIM MESSIKA Sittin' le Columbia C 31344				
	23	12	OR JOHN In the Right Place And 50 7015 HEET BECK THE BRICKET	5.50	6.97	6.97	-	曲	107	2	Chysale DR 1037 (Name Bus.)	3.96	6.97	6.17	L95	95	91	32	NOODY BLUES Sevent In Sojourn Threshold Tits 7 (London)	£96	6.96	6.96	
			JEFF BECK, TIM BOGERT & CARMINE APPICE for ML 32340 (Catendra)	5.96	L36	6.98		61	57	20	Forewell Andromede RCA APJ 0303 MAHAVISHNU ORCHESTRA	5.96	6.36	6.96	H	96	87	26	Threshold THS 7 (London) HITTY CRITTY DIRT BAND	5.98	4.95	6.95	1
	26	7	STEPHEN STILLS 8 MANASSAS Down The Road Anne SD 7250	5.54	6.98	6.98					Birds of Fire Columbia RC 31996	5.94	L36	6.98		97	92	17	NITTY CRITTY DIRT BAND Will like Circle Be Unbrokes Under Arists UAS 1001	11.95	11.95	11.95	
	29	12	SOMMAY WINTER Stall Afree 8 Well Columbia NC 321M					62	65	10	ELECTRIC LIGHT ORCHESTRA	5.98	4.95	618					JAMES BROWN/SOUNDTRACK Black Caesar Polydor PD 6034		7.98	7.96	
	43	56	DEEP PURPLE	1.98	6.96	4.56	H	63	63	10	BILL WITHERS Live At Canegue Hall Sames SNB JUSS 2 (Bussel)			-		16	96	21	TRAFFIC Shoot Out at the Faetasy Fectory Island SN 9223 (Captel)			6.98	
	27	32	Machine Head Waves Box. 85 2667 STEVIE WONDER	638	6.37	6.97	0.95	由	78	5		7.96			-	99	79	22	DELIVERANCE Soundtrack Numer Bes. 85 2883				
	-		STEVIE WONDER Talking Book Tands 1 319 L. (Micros)	5.98	6.90	6.96	L	65	48	9	And I Love You So RCA APL 1-0100 WISHBONE ASH	5.96	6.98	6.98		100	97	37	CAT STEVENS Catch Bull at Four AAM 57 4365			6.97	
	31	18	ELVIS PRESLEY Alohe From Hawaii Via Satellife eca viso 6000	7.94	506	1.36					Wishbone Four WCA 327	5.96	6.58	6.98		101	94	,		5.38	6.98	6.98	
	33	14	BICK WAKEMAN The Six Wives of Henry VIII AM SP 4361	5.00				66	54	31	Olana ROSS/SOUNDTRACK Lady Sings like Blues Motorn M /58 0	7.90	2.90	7.90		102		12	Last of the Brooklyn Cowboys franse MS 2142 CKYV ADV	5.98	6.98	6.98	
	34	45	CARARET Soundirack and alice 752					67	61	R	KING CRIMSON Larks' Tongues In Aspic Nucle 50 7783				٢		139	4	Caper ST 11648	3.98	6.98	6.50	
	28	19	MANORILE Composite Truth Polydor PD 5043	6.50	7.95	7.95	-	曲	80	3	EARTH, WIND & FIRE Head to the Sky Columba NC 20194		6,96		-	104	99		QUINCY JONES You've Get II Bad Girl AAM SP 3041	5.94	6.94	6.94	
	32	10	PACES	1.98	6.96	6.96	+	69	64	43	Columba NC 32194 SEALS & CROFTS Sammer Breeze	5.50	6.96	6.56	-			,	COLD BLOOG Thriller Region MS 2130	5.58	6.90	6.96	
			FACES Och Le La Russer frotters 85 2665	5.98	6.97	6.97	7.95				Marrier Bros. 85 2629	5.50	6.97	657		血	119	5	WEATHER REPORT Sweetnighter Gramba AC 22219	,,,	6.98		
	36	11	FOCUS 3 See SAS 3901 (Famous)			6.95		70	60	14	HUMBLE PIE Eat It AM SP 3391	7.96				106	98	13	FOGHAT Secretor ST 2136 (Survey Box.)			6.97	Ì



	U	's & TAPE							*	SUBSECTION	LIST				ī	Awarded BIAA seel for seles of 1	5999/51 Phi	ED LIST CE
-							_	à	STAR PERFORMER-LP's registering greatest proportionate upward prog- ress this week.		_				ě	Awarded RIAA seal for sales of I Million dollars at monufacturers lavel, RIAA seal audit evailable and optional is elf manufacturers. (Seal indicated by colored dot) o		6
			590	PROCE	CRI	WEEK	WEEK	8	ress this week.		DASSETTE BER TA BER	Pare serve	1		8	indicated by colored dof).	. 4	# 2
ě	by fi	ided from National Retail Stores ha Music Popularity Chart De- sent and the Record Market Re- h Department of Billboard.			_	THIS	UKST	1	Title Label Sumber (Diet, Label)	ACES	88				He of	Tide, Label, Number (Dist. Label)	ALREA S.TMCS	Gass
1				ь 1	10 100	138	140	6	JOAN BAEZ Where Are You Now, My Son? MM 37 4390			1	70 13	1	10	MFSB Privadelphia International NZ 32646 (Columbia)	6.96 6.96	1.98
1		Label, Number (Dist. Label)	24	1	8 8		152	2	COMMANDER CODY & THE	558 E98	L 58	1	71 17	1	54	ELTON JOHN Honky Chalesu		
6	THE	NEW ENGLAND CONSERVATORY				24			Country Casanova			1.	79 17			Um 83135 cmCkr	5.90 E.90	5.86
	Scott	HEN SCHULLER Jooks-The Red Back Book				140	121	10	DAVE MASON	316 615		ď	12 17	•	•	Rice Day For Something Columbia RC 32275	5.58 6.50	1.36
	A LIT	TLE MIGHT MUSIC	5.98	6.58	5.90				Blue Thomb \$15.54 (Famous)	L38 L95	L35	- 1	73 16	ŧ	21	LOST HORIZON		
	Drigin	nat Cast na KS 32365	6.56	£58	6.56	n	158	•	SERGIO MENDES & BRASIL '77 Love Music	500 500						Bell 1300	5.98 6.98	6.96
,	At Co	rnegie Hall	144			142	126	30	AMERICA			1	14 1/	,	•	Renaussance	100 100	
6	QUIC	KSILVER					144		Warrer Bris. BS 2635	5.98 6.97	6.87	15 1	75 17	2	12	JOHNNY RODRIGUEZ		
14	Capris	SHIR 11165 EV OSMOND	6.98	114	5.56	143	143	1.5	A Wizard, A True Star Searnile M 2133 (Home Sen.)	3.98 6.97	6.92	185					430 435	6.95
	Alone MGM I	Together lote 55 4886	5.98	L95	L 95	4	160	2	RANE EARTH			1	76 18	۰	•	Sentant		
23	Prelu	M DEODATO de/Deodato				145	143		Hara Earth & SAS L (Maleur)	538 638	1.50	1	77 17	7	5	MASK-ALMOND		
18	OHIO	Dr. AWERS	3.94	1.48	136 15	L				5.98						But Trumb BTS 50 (Famous)	L10 L20	6.95
	Weste	are and W 2017 (Chest/Sense)	3.94	E-96	6.98	金	167	2	MINE BLOOMFIELD, DR. JOHN, JOHN PAUL HAMMOND			1	武 18	9	3	"Live" at the London Palladram		
	Acuter	50 5058 (Rivers)	5.98	6.97	FIS				Columbia NC 32172	5.95 6.98	5.90		dr .		1	PAUL KANTNER, GRACE SLICK &		
33	Roon Aca A	d 2 V 11006	536	5.86	L 50	147	154	44	DOOBIE BROTHERS Toulouse Street	400 400			-			Baron Von Tollbooth & the Chrome Nun	590 7 **	
	NICK The	Y HOPKIAS I'm Man Was A Dreamer				148	141	9	THE CECIL HOLMES SOULFUL SOUNDS	3.98 8.92	9.67		Δ.		1	IOE WALSH		
7	FQUE	to 10 170 170 170 170 170 170 170 170 170	5.98	L 14	L 98				ine piack Motion Picture Experience Sussia 805 5129	5.98 6.95	6.95					the Smaker You Drink The Player You G Dunhill DSX 30140	638 635	L 95
	Moles	M 754 O	L96	L 58	6.90	1	-	1	Recorded Live	2 m e		1	81 18	3	3	TOM T. HALL Rhymers & Dither Five & Dimers		
116						*	173	2	EDDIE KENDRICKS		-	1	82 17	8	3	PERSUASIONS	234 CS	£.95
. 9	MAL)	134	6.54	1.11			1	NILSSON	VM VM	L,M					We Still Ain't Got No Bend MCA 205	5.98 6.90	6.50
	Marte	Berthers BS 2702	1.98	L 94	£.90 2.1	5			A Touch of Schmisson in The Right 8CA arts 6007	5.90 6.98	6.98	1	83 15	9	6	JOSE FELICIAND		
,	Lasi	Train to Hicksville	5.98	6.95	6.95	152	146	25	Green Is Blues				84 15		,	HERRIF MANN	5.90 K30	6.58
32	DAVI	D BOWIE					144	54	DAVID BOWIE	CM CM	6.30	1		•	٠	Hold Dn I'm Corne' Atlantic 50 1632	6.90 6.90	5.56
,	TOM:	IN MES	L98	L98	L98 28	3			the Spiders From Mars	198 695		1	85 18	12	3	RICHIE HAVERS		
	The I	Sody & Soul Of X745 71060 (London)	6.56	6.98	4.98 6.9	1	169	3	FRAMPTON'S CAMEL		-,,	Ш				Storing Forest SFS 6013 (MCM)	5.96 2.95	2.95
52	CHEE Big 8	CH & CHONG lambu						22	BEACH BOYS					-	1	Give Your Boby A Standing Divation	105 400	695
30			6.96	6.98	6.98	1			Brother Repres MS 2118	6.96 E82	L82	295 1	87 14	15	20	JUDY COLLINS		-
			5.96	6.95	6.95	156	137	15	Raunch N' Roll-Live	400 440						True Stones & Differ Dreams Ewise BKS 75053	590 640	6.97
12	FRAN	CISCO SYMPHONY DRCHESTRA/				10	174	2	ICDMANNE INCREOM			1	88 18	15	3	Brass, Ivery & Strings		
	Symp	shoric Dances From 'West Story' Three Pieces for				1			Motour M 775 L	536 E98	£ 98	- 1	89		1	VIKKI CARR	230 630	6.56
	Bluer	Band and Drchestra te Granicapion 2530 309 (Polydor)	6.50						Calumbia NC 32296	598 E98	E.90						538 5.50	6.90
7	pest	OI .				12	1/0	3	I Knew Jesus (Before He Was A Star)			1	50	-	1	THE POINTEN SISTERS Blue Dhamb 48 (Famous)	1.94	
15	10 1	GUNNE	1.34	L.HI	r.m	160	156	5	LEGHARD CONEN			1	91 19	14	2	AFRIQUE Sout Visiones		
	Asslur	SD 5065 (Manhc)		6.97	F85				Columbia NZ 3122N	5.98 A.36	L30						5.98 E-90	L.95
- 01	Days	of Feture Passed				161	150	26	More Hot Rocks (Big Hits & Fazed			1	W 13		,	Tans		
6	INDE	PENDENTS Time We Met				162	161		Landon 2PS 626-7	6.96 11.98	11.98	-	93	_	1	NATIONAL LAMPOON		
77	BOL!	ND 654 (Scepter) ING STORES	4.98	6.90	L98	102	131	42	Back Stabbers Philadelphia Informational NZ 31712			-				Benne Bir Thore 875 6006 (famour)	LM	
	Het i	Rocks, 1964-1971 1 275 606-7	6.96	11.90	11.50	163	161	. 8	WILES DAWS	5.90 5.90	6.58	-	94 19	11	3	SORS OF CHAMPLIN Welcome to the Dence		
5	CLIN	T HDLMES pound in My Mind							In Concert Columbia NE 20007	6.96 2.98	2.98	-	95 20	00	2	BILL COSBY	236 6.90	
41	(pc i	DENVER	5.98	1.96		164	148	30	DN. HOOK & THE MEDICINE SHOW Sloppy Seconds							Fat Albert MCA 333	636 630	E 54
	ROCK RCA L	y moustain High Sr 4731	4.98	L98	6.96 28	165	162	8	BO HANSSON	736 636	E-10	-	96 11	16	2	MICHAEL MURPHEY Souvenir		
- 6	Save	the Christren e SZ 32951 (Crismbel)	194	1.90	1.91				Lord of the Rings Charana GG (899 (Beddah)	LM 455			97		1	MANFRED MANN'S EARTH BAND	L96 L90	1.56
87	FIDO	LER DW THE ROOF				1	-	1				ľ	-		•	Get Your Rocks DIII	L96 L9	5.96
	Under WILL	Arten MS 10900 JE HUTCH/SOUNDTRACK	6.98	4.36	6.98	163	135	9	STRANSS	198 536		-	158 15	19	4	MERLE SAUNDERS Fire Up		
			5.98	L 98	6.50		-		Darring at the Seams	6.96		1			,	Fantery 3421	L36 L90	
6	CHA! Behi	BLIE RICH and Closed Doors				168	165	и	Superity Coden City 8014 ST (Section City 80			1	*3	_	•	Home to Myself Bell 1123	590 630	6.98
8	MAD	E 12947 Common I SINGREDIENT INSIAC SP 4534	3.98	4.90	6.56	10	192	2	NEW YDRE CITY I'm Doing Fine Now Combas BCJ 1199 (BCA)	430	•	-	100	-	1	LETTERMEN Alive Again - Naturally Capes St 1182		1
	REA L	APE Bill Cestry Creedence Clearwy Jin Creec Cruader Cruader St. Mac Cavit Mac Crue Cruader St. Mac Cavit Mac Cavit Creek Cruader St. Mac Cavit Creek Cruader St. Mac Cavit Creek Cre		E 50	6.98 		n T. Hall this Han Hanson rege Har he Hans or Helm or Helm ky Hope whie Pie epender when Fir make Jan Hand Jan		In long free sites In long free sites In long	5.90 6.90	6.98		Point Evis Ettly I Proce Quick Rare Helen				538 630	22
	8 8 7 7 6 6 144 223 18 18 14 33 32 22 2 2 2 22 32 32 12 2 12 14 6 6 777 4 4 4 4 6 6 777 4 4	## Test	The Process of the Pr	The Company of the	1	March Marc	The control of the	The control of the	March Marc				1		Control Cont	Comment of the content of the cont	Companies Control State Companies Contro	Comment Comm



U.S. Attorney Bows Probe Leiberson Upholds Code

· Continued from page 1

the Clive Davis and David Wynshaw dismissals and a Federal grand jury interest in the situation: "We are getting kicked for the industry's problem. If you really filter it out it's one statement from one person. I think it is going to go on for a long

time."
Leiberson denied that people in CBS were under investigation by the Federal authorities and stated that "nothing has evolved yet." from CBS' own in-house investigation by the law firm of Cravath, Swaine and Moore. He emphasized that the investigation was "not a cover-up."

Support of the company following the Davis ousting has been "very very positive," he commented. "We have received a lot of positive response—no negative feedback. Our problems, if we have problems, go have to individuals!"

In a reference to press reports concerning unfair pricing tactics which were allegedly being investigated, Bruce Lundvall, vice president, marketing, stated: "We are not affected at all in this area—our pricing is very conservative."

Constitution of the policy of CBS following the Davis dismissal, Leberson said: "One of the things that did go wrong perhaps was the emphasis placed on rock music here. Out of meeting one 400 releases you will probably find that 50 are MOR, 100 rock, 75 cassical and a 100 reissues with the rest being country. Our strength is that we have it all. We are going that we have it all. We are going when the control of the properties of of th

"Personally, my ambition is to produce a rock'n'roll hit!" The meeting, held at CBS headquarters, was attended by Leiberson, Irwin Segelstein, Lundvall, Ron Alexenburg, Don Ellis, Jack Craigo, Bob Altshuler, Steve Popovich and Continued from page 1

Strike Force's probe, in which Francine Berger, a Columbia Records' receptionist, who is alleged to have provided money for an unnamed number of drug transactions, Pasquele Falcone, a mystery man (see separate story, page 3), and six others have been indicted in multimilliondollar heroin smuggling case. Jury selection begins today (25)

Coming during a time of increased prosperity for the recording industry as a whole, the U.S. Autornoty investigation is expected to look into the recent rash of rumors and consumer published reports a garding payoffs to radio station personnel, in the form of cash and/or drugs, for the sake of product air-

play.

The probe, reminiscent of payola investigations in the 1950's and 1960's, is also expected to take a hard look at an alleged involvement of organized crime in payola, also a subject of rumors and published reports during recent weeks.

The investigation by the U.S. attorney's office has been in progress "for some time," said a spokesman. He would not elaborate on the actual scope of the investigation, adding however that the Newark office will be the focal point for the entire investigation which will involve several Federal agencies. He

vereen Changes

NEW YORK-Lawyer Jerrold Kushnick will now handle all business affairs of Tony Award winning actor-singer Ben Vereen. Vereen, who won his award for best actor in a musical-he stars in "Pippin"-remains signed to the William Morris Agency.

Grade Sets U.S. Publ Link LOS ANGELES-England's Sir writers Molly Bee, Kay Adams

LOS ANGELES-England's Sir Lew Grade has set U.S. offices for the publishing division of his ATV entertainment complex. ATV-operated catalogs include Maclen and Comet, containing Beatles copyrights, and ATV, Sweco and Wel-

Samuel Trust, formerly with BMI and head of Capitol's Beechwood Music, is U.S. director of the ATV Music Group with main offices in Hollywood.

Cliffie Stone heads the ATV country music division. The veteran country publisher's Central Songs is part of Beechwood. Though based in Hollywood, Stone will set up a Nashville office and brings to ATV

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Steve Love in New York. Irving Chezar is New York administration officer. In Hollywood, Frances Amitin is copyright supervisor and Diane Parker is administrative coordinator.

Chase Martin and Hank Canns

ATV professional managers are

Butch Parker on the West Coast and

Hampton TVer Int'l Distrib

NEW YORK—"The Lionel Hampton Special," a one hour program, has been acquired for worldwide distribution, except for the U.K. and Canada, by the television division of Brut Productions, according to Dan Goodman, executive vice president of the Faberge subsid-

The special, taped in Toronto, stars Hampton with Johnny Mercer, Buddy Rich, Gene Krupa, Teddy Wilson, Mel Torme, Cat Anderson, Jerry Mulligan, Zool Sims, Dusty Springfield, Ernie Royal, Mel Lewis, Milt Hinton, Tyree Glenn, Roy Eldridge and Joop Bushkin.

Pleasure in N.Y. NEW YORK-Pleasure Records.

a Wisconsin-based music publishing/production complex, will open offices here during the first week of July, according to Raphael Chicorel, president of the firm.

InsideTrack

"We are in the midst of onc of the best years in our hattery—quote from Godant Leibrens in a CRS hattery—quote from Codant Leibrens in a CRS week. ... ARC Dashill has pulled from Best and God4. Which the Clerestand Parach now ecvering that territory. National Association of Independent Record Dashill Codant Association of Independent Association (Association of Independent Association (Association of Independent Association of Independent Association of Independent Association (Independent Independent Independent

April Blackwood claiming the title of hortest music publisher with the signing of Melander's company. Neighborhood Music, the singer heredf, five BMI publisher with the signing of Melander (five BMI and Topican, was a part owner of KBI Link Vegas. Richard Kasellis has died. He worked in publicity for the Shara and Topican, was a part owner of KBI Link Vegas. A group of Oklahoma relation reportedly handing to genter in a state association to aid their case. — Music from "3g: Pepper" Beatles ilbum being readied for the growth of the significant of the significant of the proper of the significant of the significant of med Jani Headrix and Ramatian drummer Mitch Mitch (at Robert Silvegood will manage. — Dortin Burton, Clarks and Tom Jones, will write score and ongs for the Allas Schellunder-produced film. "The Country Hus-

One of Britain's best known modern jazz tenor saxophonists Tubby Hayes died last week following heart sur-gery. . . . Bobby Fischer, chess champion handled by anagement III, turned down a \$1.4 million offer from the Las Vegas Hilton for a Boris Spassky rematch. Fischer would have paid expenses plus the Russian's rse. Apparently the Russian wanted more, reportedly \$10 million... Blood Sweat and Tears new album will be titled "No Sweat," will include string arrangements (by Paul Buckmaster) and have the group posed in a steambath on the cover. . . . Dawn will appear with Bob Hope in a show honoring POWs at the Cotton Bowl. . . . Singer Florence Henderson worked with a broken rib at the Desert Inn, Las Vegas, acquired while rehearsing the show.... Vie Beri at VMI-United, Las Vegas, holding auditions for the Hillside Singers who record for Metro media. Mort Sahl has been signed by Beri and Sam Cammarata to a personal management contract. Sahl recently received an invitation to address a convention of the American Bankers Association following the release of his album, "Sing a Song of Watergate," for Crescendo.

Carlos Santana and some members of the group will pair with John MeLaughtin and some Maharishus Orchesteria members for a tour to promote the Santana-MeLaughtin albom this summer. ... Murry Wilson, faculty and the santana-MeLaughtin albom this summer. ... Murry Wilson, faculty and the santana-MeLaughtin albom to the santana-MeLaughtin albom to the santana-MeLaughtin a time he was the group's manager. ... A&M planning their random's abise meeting for Rancho La Costa, a plush country clush-like resort 20 miles north of San Diego Morton rumored to be eying Hawaii for its distributor conference and CBS are going to San firancisco topic of the santana-MeLaughtin Santana-MeLa

U.K. producer Andrew Long Oldham, now resident in the U.S. produced Start first single for U.S. Oldham is a former Rolling Stones manager... Trial Loper cancelled out of a Desert Ina golf tournament when he opened three days early in the Fairmont Roosevelt Hotels, New Ordenas, - Associated Booking, Corp. St Rolls, New Ordenas, - Associated Booking, Corp. St Rollson, - Associated Booking, Corp. St Rollson, - Start Sta

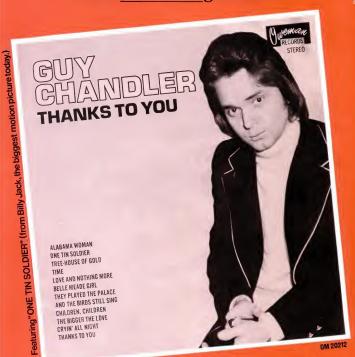
Grateful Dead. Promoters are Shelly Finkel and Jim Kopiki of Cornucopia Productions, New York. . . Tod Rundgren will produce the next Grand Punk Raliroad album and is already rehearsing on Mark Farner's Michiean farm.

Before moving from New York to California to live Henry Tobias contributed his entire collection of music ss memorahilia to the NY Public Library for Performing Arts and Sciences. . . . Tony Randall and Jack in are featured in "the Odd Couple Sings" a London release and will also present the show in one week theater runs, set up by American Talent International John Prine has completed the greater part of his new Atlantic album in Nashville's Quadrafonic Studios. . . Winner of the Raspberries Rollswagon giveaway lottery which attracted 31,000 entries was Teena Bouington. ... Bee Gees cancelled six U.K. dates because of a shoulder injury of drummer Dennis Byron. . . Bobby Goldsboro's syndicated TV series renewed for General Mills sponsorship in 121 markets. . . . Harry Chapin is making a documentary about his two grandfathers as a heritage for his children. Cost \$20,000. . . . Axel Stordahl \$300 scholarship by the Los Angeles chapter of NARAS to Ted Shreffler of UCLA... Jacksonville, Fla., set a 10,000-admission maximum at their Coliseum after 15,000 ammed the Led Zeppelin concert there. . . . Poetess Nicki Giovanni newly signed to Atlantic will feature her new album, "Ripples on a Pond" at her 30th birthday gospel concert. Thursday (21) at New York's Philharm Hall.... Graveside services were held in Cincinnati for Seymour L. Adler, vice president and general manager of KTLA-TV. Los Angeles. . . Sigmund Effron, concert-master for the Cincinnati Symphony orchestra, is leav-ing the post at the close of the current season. He has been with the orchestra since 1935, concertmaster since 1946. . . . Goldust productions has taken over the prorr tion of concerts at the Las Vegas Ice Palace. Concert Express will book the acts.

Warner flox. Publications won three of the five Publics Flow Publication was on three of the five Publisher Association, for product from Flext most Publisher Association, for product from Flext most Publisher Association, for product from Flext Publisher Association, for foreign the Flow Publisher Flow P

Chappell Music has been named winner of the 1973 Marchael Publishers' Association Paul Revere Awards for graphic excellence. As only publisher to win both the contemporary and classical music categories. Chappell scored with their recent Kirs Kristofferon songbook and Louis Moreau Gottschalk Kristofferson's book pulled second prize.

Guy Chandler's "Thanks To You" will be remembered as one of the year's most entertaining albums...



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